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A COMEDIAN AMONG THE "GODS."

Leslie Henson's Night Off.

Popularity has its pains as well as its pleasures, and favourite artists miss many things they might otherwise enjoy through being fixed to the footlights. Few artists see their brother and sister artists perform in the neighbouring theatres, for while one is entertaining at one house, the other is doing his best to divert at another, and knows only by hearsay of his comrade's success.

That is probably why Leslie Henson enjoyed his evening out with the Gallery First Nighters at the Grafton Hotel, Tottenham Court-road, on Saturday.

It never seemed to Mr. Henson that he was like a lamb in a lion's den. He ate his dinner without any apparent trepidation, he joked with his neighbours, he screamed with laughter at the song, "My Word, You *do* Look Queer!" which, though familiar to most, he appeared to hear for the first time, and he found occasion to pay generous tribute to a brother comedian from the "Old Vic."

London's Indispensable Comedian.

"The Gallery First Nighters," said Mr. J. L. Burton, who presided, "were honoured by the presence of one of the most popular comedians on the London stage. Mr. Henson secured his effects always by legitimate unforced methods; moreover, he could vary them as few comedians could. He had appeared at the Winter Gardens in a series of shows and had always been successful, so much so, that he was now regarded as indispensable to that theatre. The Gallery First Nighters were not in the habit of giving fulsome flattery—they gave credit where they found it—and the fact that he was their guest was sufficient testimony of their admiration.

Henson as Hamlet.

"In addition to his triumphs as an actor, Mr. Henson had won success in other fields, because he had now gone into management. He had evidently a nose for successes, as he was in great part responsible for the production of 'Tons of Money,' a play which a great many people found most amusing. He was also responsible for the amusing play, 'The Rising Generation,' and also for the production of 'It Pays to Advertise.' So far as they could learn, Mr. Henson had never played a serious part in a serious play. He says he's going to try Hamlet," said the chairman, in reference to a whispered remark by Mr. Henson. "If he does, we will turn up in such strength as the Gallery ites have never known before."

World's Best Galleryites.

Mr. Henson prefaced his reply with "Mr. Chairman, my lords, ladies and gentlemen and fellow-Galleryites," and said he rose with a feeling of trepidation. He was no after-dinner speaker; his lines were usually written for him. That, at least, was according to the programme, and he would not disillusion them. (Laughter.) He relied on the author, and sometimes that reliance was ill-placed. That night he had reached one of the big milestones in the very small career he had been allowed to carve out for himself. He had tried to do his best, and that was a tremendous reward for his work, because he recognised that they represented a section of the world's community which was rather unique. London was the theatrical Mecca; they could have their Paris, New York, and other cities, but the young actor would come to London and play for nothing. London was the hub of the world, and London's Galleryites were the finest audience in the world.

Funny Under Difficulties.

He was faced with one or two difficulties that night. They were all playgoers, yet he had sitting right bang in front of him, for no apparent reason at all, one of London's finest comedians—a comedian who had to be funny with material written hundreds of years ago by one of two gentlemen—which one they could not make up their minds. "I have never seen him," Mr. Henson went on, "and if he has never seen me it is an insult to me, because he gets nights off and I do not."

"I have seen you twice," interjected Mr. Hay Petrie, the comedian referred to.

"I wondered why he looked so funnily at me," replied Mr. Henson, amid laughter.

[Photo by Dobson, Liverpool.

BILLY DANVERS.

Big Success in Fred Karno's "Love Match."
The Show that returns everywhere.
This week:—Empire, New Cross.

British Music for Concert Parties.

A Message to Artists and Managers.

My statement in this column last month that every piece of music published by this House is the work of British authors and composers, and produced entirely by British labour, has brought many congratulations from artists, and enquiries regarding our new concert party numbers. Well, on the comedy side we have two great winners which are being eagerly taken up by the leading artists. First there is "She Told Me She Was Expensive To Know," a clever, laughable song suitable for use as a straight comedy number or a song at the piano. A real encore-bringer this. Then there is the great comedy vocal fox-trot, "Bringing Up Father," written on George McManus's famous "Daily Sketch" character, "Jiggs," whom all your audience will be familiar with.

Among ballads is H. E. Baden's beautiful song, "One Golden Hour," suitable for all voices, and the same composer's "Pearls of Morning," for soprano or tenor, for whom also Maurice Head's haunting number, "Loveland," is eminently suitable. Then there is the great song-cycle success, "Songs of a Wayside Inn," containing six rollicking numbers for baritone, soprano and contralto, and supplied complete with witty dialogue, so that the whole cycle may be performed as an excellent scena if desired. Every number separately, however, makes a solo, complete in itself. During the next eight days I will forward all the numbers mentioned above post free for 1s. on receipt of professional card. And remember *all* our numbers are free for performance.

AN OFFER TO MUSICAL DIRECTORS.

Montague Clayton is responsible for the incidental music and conducted when the famous American farcical comedy, "Bringing Up Father," was produced over here this week with Connie Ediss in the cast. This is certain to increase the popular demand—already tremendous—for this composer's vocal fox-trot of the same name. In addition we are being asked from everywhere for his clever one-step on the "Pathétique" entitled "Desecration." Other numbers which we are busily reprinting to supply an ever-increasing demand are the all-conquering selection "Melody Maze," the "wireless" fox-trot "2-LO," and the striking intermezzo "Peacocks' Parade."

I shall be happy to send you band parts of all five during the next eight days for 2s. 6d. post free, or of any two numbers for 1s. post free. Please mention size of orchestra and enclose card.

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Managing Director.

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A COMEDIAN AMONG THE "GODS."

(*Continued.*)

First-night Sufferings.

"I want to tell you, as an old Galleryite—mind, I don't believe you are Galleryites, because I see enough wealth and beauty around me to feel that I could get some of you to back some of our shows—but if you are just honest-to-goodness Galleryites, I want to tell you I am very glad to meet you, because as an old Galleryite myself I sympathise with you. There is a common bond of sympathy between us—that is, on a first night the actor suffers, because you are human and you must understand how an actor suffers on a first night, and the actor, being human, knows full well how you suffer. You have one advantage, and that is, that you can give utterance to your sufferings. That has been done, because I have suffered from your outspokenness, but not as much as some of my friends."

Value of Team Work.

He had been lucky, because he had had the good fortune to play with people who had been at least 75 per cent. of any success he had made. He had seen good shows go down repeatedly through bad team work. He remembered a first night when he was in a play with six other comedians, every one of whom felt that they were up against it. But they made a big success, and after the curtain was down they put their arms around him and said, "Les., you've done it once again." They were fellow-comedians. That was the spirit. (Cheers.)

His first experience in the gallery was at the Garrick Theatre. The show was "The Merchant of Venice," and not being acquainted with the play—having learnt it at school!—he stayed at the back of the gallery and watched Mr. Bourchier play Shylock. He followed it intelligently for the whole of one act, but when the curtain rose on the second act the play for him had gone West—every actor in the cast had changed his hat; he couldn't recognise one of them! After that he tapped his father for more money and went into the pit. (Laughter.)

A Protracted Decease.

He wanted to tell them a very old theatrical story, one which was perfectly true. In a certain theatre in the provinces, which was colloquially called "The Blood Pot," on account of the type of plays produced there, an old actor who was playing the heavy lead died in the last act, and took 40 minutes to do it. The patience of the gallery was utterly exhausted, and when he finally stretched himself out they told him exactly what they thought of him. The poor old mummer stuck it for half-a-minute, and then, raising his head, shouted, "Show respect for the dead, you idiots!" (Laughter.)

Mr. Henson thanked them very much indeed for that evening, which he appreciated enormously. He was going home the next day, and he would tell his mother—whom he would like to have been with him that night, as he knew how proud she would be. (Cheers.)

Mr. Henson concluded by reciting "The Bird," written by Hugh E. Wright, in which the activities of the actor's most dreaded specimen of the feathered species were humorously detailed in rhyme.

An entertaining programme was contributed to by Mr. Ashmoor Burch, Miss Edith Skinner, Mr. Neil Buchan, Mr. Walter Smith, Mr. Herbert Thorpe, Mr. Frank Hook, Miss Winifride Howie, Mr. Edward Nicoll, Mrs. Devonshire. Miss Nora Drake presided at the piano.

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At the Savoy.

In these days, when so many farces are spoiled because they masquerade as comedies or farcical comedies, it is a relief to renew acquaintance with this piece of unadulterated fun. The authors have made the most of the absurd condition in his uncle's will that, in order to inherit two million pounds, Monty Brewster should spend half a million in a year, and some of the situations caused as much amusement at the Savoy on Saturday afternoon as when the play was first produced.

Mr. Percy Hutchison is at his best in this sort of part. He plays and talks at such a pace that the fun never drops for an instant when he is on the stage. He gets excellent assistance from Mr. Frank Lacey, Mr. Ronald Simpson, Miss Kate Carew, Miss Eleanor Street, and Mr. Gerald Clifton. Miss Betty Nelson has little to do but look pretty as the heroine, Peggy Gray.

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July 7, 14, 21.
COUNTY THEATRE, BEDFORD.
April 28, May 5, on.
GRAND THEATRE, LUTON.
April 28, May 5, on.
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company, May 19, 26, June 16, and onwards, with exceptions.
A. DOUGLASS.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

O'MARA OPERA COY., LTD.
Managing Director, Joseph O'Mara.
WANTED, Theatres.
NOW BOOKING AUTUMN, 1924, and SPRING, 1925.
Re Dates, Mat. C. Byrne.
Norfolk House, Laurence Pountney Hill, Cannon-street, London, E.C.
Letters only.

The Most Successful Comedies Touring.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 28, and some later dates. Spring fully booked.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS."
May 26, Aug. 4, 11.
"MARRIAGE BY INSTALMENTS."
May 12, on.
"ROYAL DIVORCE."
New Scenery, Costumes, &c.
Evelyn Hope as Josephine.
Ashley Page as Napoleon.
May 5, 12, and on.
ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, May 19, June 2, 16, July 21.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THE YORKSHIRE FOLLIES.
WANTED, Theatres, Halls, Monday next, April 21, 28. The new style vaudeville. No waits. Splendid artists. Big specialities. BARRETT, Cinema, Dordon, near Tamworth, Staffs.

Leonard Laurence and Dorothy Westsymes.
(By arrangement with Reandean, Ltd.),
"THE LIKES OF HER."
By Charles McEvoy.
From the St. Martin's Theatre.
WANTED, May 5, May 5, May 5, Various Autumn.
This, Hippo., Richmond.
Next, O.H., Northampton.

Mrs. Kimberley's Great Play,
"FLAMING PASSION."
WANTED, Monday next.
Monday next.
Wire. Printing ready. Wire.
Change of bill if required. Wire. Wire.
FRANK H. FORTESCUE,
Royalty, Barrow-in-Furness.

WANTED, Monday next, and 28, for Linton Bros.' Musical Revue,
"IT'S QUITE ALRIGHT."
"IT'S QUITE ALRIGHT."
Twenty selected artists. Seven scenes. Powerful vocalism, dancing, real comedy, and four big specialities.
Refer Manager here.
Wire, LINTON, Hippo., Yarmouth.

WANTED, Monday next,
"THE GAY WIDOW" REVUE.
Twenty artists, seven big specialities. Re show, refer Mansfield, Esq., T.R., Canterbury. Can arrange special carnival night for Monday. Sure draw.
Th.s, Marina Theatre, Lowestoft.
Wire, GORDON, house address, c/o Clark, 12, Stanley-street, Lowestoft.

B.I. PRODUCTIONS offer
"ODDS AND ENDS."
"ODDS AND ENDS."
Musical Comedy Burlesque.
Five scenes, twenty people.
Each artist a performer.
WANTED, April 21.
April 21.
Also April 28, and on, with exceptions.
Wire. Wire. Wire.
CLIFTON, Theatre Royal, Scarborough.

WANTED Easter Week.
"THE SILENT HOUSE."
Great Thrill Play.
GEO. PICKETT, Hip., Birkenhead.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
Produced at D.P.T., Eastbourne. Prior to West-End production. Unanimous opinion: A Big Winner.
Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, May 19, also Aug. 11, 25, Sept. 8, 22, 29, &c.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, Aug. 11, September 8, 15, 22, 29, Oct. 13, 27.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 25, Sept. 8, 22, 29, Oct. 6, 13.
For vacant dates,
Address, CECIL BARTH, 37, King-st., Covent Garden, W.C.2.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S	EIGHTH	WIFE"
"BLUEBEARD'S	EIGHTH	WIFE"
"BLUEBEARD'S	EIGHTH	WIFE"

(Red Company).
WANTED, Sept. 22, Oct. 20, 27, Nov. 17.

"BLUEBEARD'S	EIGHTH	WIFE"
"BLUEBEARD'S	EIGHTH	WIFE"
"BLUEBEARD'S	EIGHTH	WIFE"

(Blue Company).
Wanted, Sept. 29, Oct. 20, Nov. 3.

"BLUEBEARD'S	EIGHTH	WIFE"
"BLUEBEARD'S	EIGHTH	WIFE"
"BLUEBEARD'S	EIGHTH	WIFE"

(White Company).
Wanted, Aug. 18, 25, Sept. 8, Oct. 6, 13, Nov. 10, 24.
Communications to LIONEL BUTE, 38, Bury-street, St. James's, London, S.W.1.
'Phone: Regent 5534.

CHARLES MACDONA'S COMPANIES.
"QUALITY STREET."
WANTED, EASTER WEEK (April 21), Also June 16, 23, July 7, and on, with exceptions.
BERNARD SHAW REPERTORY
July 28 and on.
"SECRETS."
Aug. 25, Sept. 1, Oct. 27, and on, with exceptions.
GERALD LAWRENCE and entire London Company in
"MONSIEUR BEAUCAIRE."
June 30 (?), July 7, 14, 21, Aug. 18, Oct. 13, Nov. 3 (?).
CHARLES MACDONA, 10, Charing Cross-road, W.C.

J. BANNISTER HOWARD'S COMPANIES.
WANTED, owing to extension of tour, Managers with vacant dates for May please communicate with J. BANNISTER HOWARD, Aldwych Theatre, London.

WANTED, Easter week, April 21, May 19 and 26, Lancashire district. The H. and H. Productions Present
"SAUCE."
The 10,000 Musical Comedy Burlesque. In Seven Flavours.
All-star Cast of Recognised Principals, supported by the Saucy Chorus and Dancers. In All Flavours. Twenty people. Splendidly mounted and dressed. All new elaborate scenery and wardrobe. Brimfull of Comedy, Vocalism, and Dancing.
All communications, L. O'NEILL, Grand Theatre, Luton.

WANTED, Monday next,
"ROSETTE" REVUE.
The show that set London laughing. The public's verdict: Best show seen for months. 18 Star Performers. Bright scenery, bright dresses. Headed by that best all-round comedian travelling.
Billy Merrick.
Just concluded Theatre Royal, Stratford, London; Grand, Gravesend; Palace, Lincoln; Pavilion, Southport; Empire, West Bromwich, &c. Refer, then wire for the big Easter egg, MERRICK, Alexandra, Widnes, Lancs.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, artists, six pieces weekly, turns, joints preferred; one to assist piano; open Monday. GOODMAN, 36, Eglinton-road, Bow, E.3.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, two Chorus Ladies, all-round dancers. Please call, Wednesday or Thursday evening at the METROPOLITAN, Edgware-road, W.

WANTED, good all-round Dancers, for revue, to rehearse immediately; 5ft. 3in. to 5ft. 5in.; those known to me wire. Full length photo, age, height, &c., to GERALD MORRISON, Hippodrome, Ipswich.

WANTED, Lady Vocalist for Busking; portable harmonium player preferred. Terms, 50-50. W., 44, Acton-street, E.8.

ARTISTS' WANTS.

WANTED Known, GEORGE E. RITCHIE, at liberty, S.M., A.S.M., Parts, Speciality. 54, Gibson-square, London, N.1.

WANTED, Engagement by beginner, Baritone and Falsetto, with Concert Party for season. B. B., 185, Albert-road, Croydon.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

MUSIC HALL ARTISTS' WANTS.

Develop Tryers.
Fix Cellsus and be satisfied.
As a Magician he is a Great Master. The best of the good turns that have visited the Regent.—Norwich Press.
WANTED, April 20, May 4, 11. CELLSUS.
The Wizard of the West.
This, Regent, Gt. Yarmouth. Next, Regent, Chelmsford.

WANTED Known, PERCY CURRY, Comedian; liberty Monday; halls, revue; sing, dance, patter; h. refs. Albion Hotel, Sunderland.

WANTED Known, GROVES, MUNRO and GROVES, in Music and Song; great success at Regent, Brighton. Agent wanted. Wire, 1, Harrington-road, Brighton.

WANTED, offers, the TWO DANIELS, high-class Negro Comedians. B 105, Sherbourne-road, Birmingham.

SHOWMEN'S ADVERTISEMENTS.

WANTED, engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber, Toy, and Advertising Balloons, SPENCER BROS., 22, Bouverie-road, N.16.

MUSICIANS WANTED.

WANTED, Conductor.
For important Musical Production; One who has a Jazz and Brass Band or can get one together.
Terms must be moderate to start.
Letters, with photo., references, "WILD WEST CO." care Weathersley's, 3, Bedford-street, W.1.

WANTED, Violin Player, to conduct and lead quintette; cinema; library provided; 7 nights, 4½ hours; only thoroughly experienced fiddle player, with cinema fitting experience, need apply; audition essential; salary £6. AVENUE CINEMA, Camp-road, S. Farnborough, Hants.

WANTED, a first-class Reper. Violinist for cinema; five hours daily; no Sundays; strong tone essential, otherwise useless.
Open April 28.
Send refs. and terms, M. D., Olympia, Newport, Mon.

WANTED, for Super Cinema at Eastbourne, good young Violinist (Rep.), male; 27 hours per week of six days; also Bass (evenings only); permanency for right people. Apply, Box 625, "The Era."

WANTED, Smart Leader Violiniste for Ladies' Trio, café; 14 hours weekly. Evening engts. extra. Open at once. Lowest terms for café. Ref., age, photo., M. D., 28, Castle-street, Shrewsbury.

WANTED, Leader-Violin (lady or gent.), Pictures; three shows daily; open April 21; must be really first-class. State experience and terms to SECRETARY, Empire, Bedford.

WANTED, brilliant Leader Violinist, able to conduct band, for London café. Apply, GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, first-class Leader for varieties. Apply, MUS. DIR., London Music Hall, Shoreditch, E.1.

WANTED, commence Monday, April 21, Violinist (Leader), with library. Audition Thursday, 11.30 a.m. EDMONTON HIPPODROME CINEMA, Angel-road, Edmonton.

WANTED, Violiniste for Trio; must have good tone; six evenings, two matinées; no Sunday; Kilburn; £3. Letters only. M. D., 27, Danevlle-road, Denmark Hill, S.E.5.

WANTED, lady Violin and Pianiste, Café at Buxton, June 9 to Sept. 20; no Sunday or evening play (except Sats.); audition before engt.; Yorks and Lancs applicants preference. Also gent. Drummer and Violinist (for same dates, Port Erin, I.O.M.); smart dance players. Audition, MR. JEFFERSON, 5, Mentone-place, Leeds.

WANTED Known, Harpist requires lady Violiniste or Vocaliste (outside); shares. Box 621, "The Era."

WANTED, at once, Solo Violin (lady or gent.), for cinema; small seaside town. References and wages required to Box 605, "The Era."

WANTED, Good First Violin, able to lead. Apply, MUS. DIR., Woolwich Hippodrome, Woolwich.

WANTED, a Violinist, to double on Banjo, for straight or jazz, for summer engagement. State terms. Box 641, "The Era."

WANTED, Whitsun, 19 weeks, Violin, doubling Viola, and Contrabass; strong players; 12 performances, 6 days weekly. July 14, 8 weeks, Violin, Flute, Cornet, Trombone, and smart Drummer; flat pitch. Particulars and terms to CONDUCTOR, Hygela, Droitwich.

WANTED, Violinists and 'Cellists, to write to WILKINS, 37, Rothesay-road, Luton, for Tuneometer. Free trial. Self fitting, no screws. Prevents slipping or sticking pegs. Tunes by thumbpiece.

WANTED, Musicians, at first-class Variety Halls.
CARDIFF EMPIRE, SECOND CORNET. Applicants must be experienced and thoroughly competent. Write, with full particuars, copies of references, &c., to the MANAGER of the above-mentioned Hall.

WANTED, good Cornet Player, for pitching band. ALLEN, 159, Gillingham-road, Gillingham, Kent.

WANTED, Jazz Trombonist and Saxophonist, for Easter Monday and odd dates. 13 Dagnan-road, Balham, S.W.12.

WANTED, Saxophonists, B flat, soprano and E flat, for Easter Monday; 3 months' engagement if satisfactory; tip-top men and soloists write terms, or call, Thursday evening at 8.0, to M.D., 86a, Whitehorse-street, Stepney, E.1, with sax.

WANTED, Clarinet Player; flat pitch; must be first-class man. Apply, J. MUSCANT, Piccadilly Picture Theatre, Manchester.

WANTED, first-class lady Viola Player for London Café. Apply, GRAY, 12, Archer-street, W.1.

WEST PIER ORCHESTRA, BRIGHTON.
WANTED, Flautist, flat pitch.
Must be high-class Concert player.
Address, MUSICAL DIRECTOR.

WANTED, for Eastbourne Municipal Orchestra, experienced Piccolo, combine 2nd Flute (low pitch). Yearly contract. Apply, CAPT. H. G. AMERS, Director of Music to the Eastbourne Corporation.

WANTED, experienced Lady 'Celliste; seaside café. Call to-day (Wednesday), 2-5 p.m., 97, Louisville-road, Balham, S.W.17.

WANTED, good 'Celliste (lady only); cinema, 6.45-10.30; experience and photo (returned) (letters only) to CONSTANCE CROSSE, 33, Petersgate, Stockport, Cheshire.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 46, 31, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.
Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years and late of Vert's Agency, Cork-street, W.)

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.
Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements
VIOLIN Lessons Given (Sauret method).
COMPLETE Orchestras or Individual Artists Provided.
Summer and seaside engagements now booking, and good deputies provided in London and provinces.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, first-class 'Cellist, with big tone; Variety and Pictures; twice nightly, 1 matinée; open Monday, 2s. Send terms and refs. first letter, G. CASEY, Grand Cinema, Basingstoke.

WANTED, 20 miles from London, good 'Cellist; 6 evenings 2 mats. State terms to M. D., Conservative Club, Market Hill, Luton.

WANTED, good 'Cellist, gent.; must have strong tone; £3 for 6 evenings. Audition Thursday, Imperial Playhouse, Portobello-road, W.11.

WANTED, expd. Mustel Organist (male); 2 mats. and evgs.; good salary. State age and full particulars, &c., by letter only, to 16, Berkeley-avenue, Victoria Park, Manchester.

WANTED, Orchestral Pipe Organist; must be thoroughly exp. in cinema or useless; audition any evening. STREATHAM EMPIRE, 225, Streatham High-road, S.W.16.

WANTED, to open shortly, near Birmingham, excellent Orchestral Pianiste; lady and preferred Jewess; audition in Birmingham. Send photo., Box 610, "The Era."

WANTED, a Guitar Vocalist (or other musician), to join Violinist; high-class pitching, London; at once. Call or write, VIOLINIST, 89, Downs Park-road, Clapton, E.5.

WANTED, capable, reliable Picture Pianist-Organist for Orgapan; reasonable salary; permanent homely engagement for right man. Send full particulars, SCARD, Cinema, Milford Haven.

WANTED, for provincial Palais, first-class Banjoist, sight reader; audition Thursday, 3 o'clock, 14, Greek-street, Soho. GILBERT.

BIRMINGHAM CITY POLICE BAND.
WANTED, Euphonium and Tympani players; must be competent performers; age under 30; height 5ft. 8in. Commencing pay 70s., plus allowance for boots, rent, and band; good service and widow's pensions.
Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

WANTED, Drummer, for dance orchestra; one able to double on the Piano preferred, but not essential; must be first class, young, and of smart appearance; willing to rehearse. State full experience and lowest terms to Box 606, "The Era."

WANTED, experienced Drummer, special week Easter; once nightly; three matinées; references and absolutely lowest inclusive terms; small town. MANAGER, County Theatre, Bangor, N. Wales.

WANTED, smart Double Drummer, with Glock. and Xylophone, &c.; also First Violin and Cornet; June 2 till Sept. 27; dancing, N. Wales; must be young and reliable. Lowest terms, photo, to MISS REITA TRAINER, 12, Stephen-street, Tottenham Court-road, W.1.

WANTED, smart Tympanist-Drummer, effects (Tymps. and Bells provided); six evenings, two matinées. State age, experience, and salary required. W. PERCY JONES, A.R.C.M., Picture House, Stafford.

WANTED, to open April 27, good Drummer, with Tymps. and effects; also, capable Solo Pipe Organist, experienced in cinema work; for Shepherd's Bush. Apply, by letter only, stating terms and previous experience, to S. O. GOLDSMITH (M.D.), 60, College-court Hammersmith, W.6.

WANTED, smart Drummer, with full effects, for varieties. Apply, MUS. DIR., London Music Hall, Shoreditch, E.1.

WANTED, a Trio, for a cinema in Ireland, from July to October; audition in London. Apply, Box 640, "The Era."

WANTED, to open at once,
Orchestral Pianiste,
Orchestral Harmonium Player,
Relief Pianiste, able to play an Alexandra organ, or one who could play the instrument after a short period.
Audition must be given. Lowest terms and photo. if possible; evenings only.
E., 18, Wolverhampton-road, Cannock, Staffs.

WANTED, by large hotel on South Coast, Trio or Quartette (ladies preferred), for classical and dance music. Applications must state sex, age, experience, qualifications, and also when free to commence duties. Board, accommodation, and laundry will be provided. Apply, Box 600, "The Era."

WANTED, open immediately, to combine cinema and dance hall, expert Dance Pianist, 1st Violinist, Banjoist, and Drummer; pianist and drummer able to play another instrument. Good permanency and comfortable engagement to the right people, in glorious Devon. Apply, POOLE, Imperial, Newton Abbot.

WANTED, Small Brass Band, for tenting season, Cornet, Euphonium, and Trombone; to start April 18. Wire or write, stating age, lowest terms, one show daily, THE PINDER CIRCUS, Slamannan, Stirlingshire.

WANTED, open Sunday, April 27.
First-class Violin-Conductor, with library preferred.
First-class 'Cellist.
First-class Orchestral Pianist.
Must be Brilliant Soloists or useless.
Fullest particulars and salary expected for 1 show Sunday, 3 matinées, and twice-nightly pictures.
HOBBS, Empire Theatre, Coventry.

WANTED Known, first-class Cinema Library, latest orchestral music, on Hire. Apply, R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

MUSICIANS WANTED.

WANTED immediately, for Cinemas, Pianists, 'Cellists, Relief Pianists (Gents), Repets., and Drummers. Interviews only.
THE RAIS ORCHESTRAL & VARIETY AGENCY,
48, Rupert-street, Shaftesbury-avenue, London, W.1. 'Phone Regent 3037.

WANTED, Lady Violinistes, 'Cellists, &c., for out of town.

Also Leaders, Drummers, &c., for music hall in London.

THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House, Leicester-square, W.C.2.

Dance Pianist, able to sing or entertain at Piano.

WANTED, Band of 5, every Saturday, 7.30 till 11.30. Write, MURRAY, Drill Hall, Henry-street, St. John's Wood.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY,
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free.
1,500 pieces for sale, from 6d. each.
Musicians Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED, good fox-trots, valses, and songs, for early publication. STRAND MUSIC CO., 203, Strand, W.C.2.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED Known. Music on Hire. Latest and best. Low terms. Music selected by experienced M.D. E. K., 11, Fairmead-rd., London, N.7.

WANTED Known, HARRY WESTROP'S Music Lending Library, for cinemas, &c. The finest in London, including all the latest Tavans, suites, overtures, &c. Lowest terms. 158, Millfields-road, Clapton, E.5.

WANTED Known,
MOVIES LENDING LIBRARY. Extensive and up-to-date repertoire. No repeats. Mons. and Thurs., 10 o'clock to 1, or app. 88, Notting Hill-gate.

WANTED, Musicians, all instruments, seeking engagement, should register with the
UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-ave., S.W.2.

WANTED Known, for Pianoforte Tuition, former Royal Academy student gives lessons (Matthay method taught); evening lessons arranged. Terms moderate. Write, Box 642, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by MISS IVY GORDON, Musical Directress (Pianiste), fully exper., Hotel, Café, Cinema; 3½ years Queen's Hotel, Eastbourne; just concluded 12 months Oatlands Park Hotel, Weybridge; excel. refs.; extensive library; own Trio if desired. Add., 2, Wardo-avenue, Fulham, S.W.6.

WANTED Known, Musical Director, clever Pianist, composer, and arranger, desires resident position; 15 years' experience, London, Continental, and Foreign; fully experienced in variety, pictures, musical comedy, drama, panto., revue, concert party. Can be seen working in London.—Apply, Box 616, "The Era."

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, Engagement by a first-class Violinist-Leader M.D., Cinema; most extensive up-to-date library; films perfectly fitted; highest testimonials; can open immediately. LEADER, c/o Tenenbaum, 8, Stoney-lane, Houndsditch, E.1, or 'phone Avenue 2938.

WANTED, engagement by really first-class Musical Director (Baton); composer, arranger; excellent library; at present holding important position, but desires change; undeniable references. Apply, Box 614, "The Era."

WANTED, by good Musical Director, violin (gent.) and Lady Pianist; joint; cinema; library; splendid refs. MAURICE, 12, Quadrant-road, Canonbury, N.1.

WANTED, by splendid Musical Director (gent., violin) and Lady Pianist; joint; cinema; library; excellent refs. WALKER, 13, Ellington-street, Barnsbury, N.

WANTED, Engagement as Resident Mus. Dir.; no objection to playing Oboe or Violin when travelling M.D. occupies chair. Terms to CONDUCTOR, 45, Waterloo Promenade, Nottingham.

WANTED, engagement as Musical Director (Baton); Violin; variety or revue; thoroughly experienced; first-class refs.; at Liberty. T. RICHARDSON, 55, Churchill-street, Oldham.

WANTED Known, first-class Musical Director at lib.; Piano and Baton; good class offers only; revue, mus. com., &c. BEATTIE, 21, Argyle-street, Goole.

WANTED, Change by Musical Director (Violin); large library; West-End experience. A. LEBE, 75, The Lawn, W.12.

WANTED KNOWN, WALTER V. GRECO, LATE MUSICAL ADVISER L.T.V., IS OPEN FOR OFFERS FROM PROPRIETORS OF FIRST-CLASS CINEMAS.
ADDRESS, 43 RICHMOND-ROAD, LEYTONSTONE E.11.

WANTED, by Violin-Conductress; café, hotel, Easter; open at once; fair offer for change from London; library, 52, Grove End-road, St. John's Wood, London.

WANTED, by Piano-Conductor, change; 18 years' experience; Pictures and Variety; library 5,000 sets. Box 520, "The Era."

WANTED, by Pianist-Conductor (Baton), engagement in cinema, with Leader and full effects. Box 609, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by CONDUCTOR-VIOLINIST, First-class Performer. Box 523, "The Era."

WANTED, Engagement (joint) by FIRST-CLASS LEADER-VIOLINIST and Brilliant Lady Orchestral Pianiste, West-End experience. Box 524, "The Era."

WANTED, Engagement by LEADER-VIOLINIST and SOLOIST. Can be heard by appointment. Reference, present Engagement. Box 525, "The Era."

Class Will Tell.

WANTED, by first-class Conductor (baton, piano); mus. com., revue, variety, or resident.
HOWELLS, "The Archery," Bathurst-street, Hyde Park, W.2.

WANTED, engagement, exp. Rep. (lady); London or seaside. 75, Summerley-street, Earlsfield, S.W.18.

WANTED, Engagement by Rep., able to lead (A.R.C.M.); doubling Piano; or could supply good Trio or Quartette; mixed Cinema; London district. VIOLINISTE, "Park" 6559, before 11 a.m.

WANTED, Position as Rep.; 9 months' experience. VIOLINIST, 6, Wyndham-crescent, Tufnell Park, N.19.

WANTED, by Violinist-Leader or Rept. (lady); any business; excellent refs. 4, Termnus-road, Bexhill-on-Sea.

WANTED, joint engt. by Violiniste-Leader and 'Cellist (couple); first-class players; experienced in all lines; own library. Box 601, "The Era."

WANTED, engagement by Violiniste-Leader and Orchestral Pianiste (ladies); cinema or café, where high-class music is essential; large up-to-date library; any distance for comfortable permanency; highest refs. and Press notices. VIOLINISTE, c/o 6, Tyrnwy-road, Oswestry, Salop.

WANTED, by first-class Violiniste, Leader and Soloist (French lady), with or without own musicians, engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 21a, Newman-street, W.1.

WANTED, Hotel Engagement by Violiniste-Leader (L.R.A.M.) and Pianiste; or Trio; fully experienced; good music. Box 593, "The Era."

WANTED, by young lady Leader Solo Violiniste and Pianiste; both first-class artistes; summer engagement; concert, hotel, or café; own orch. library (700 numbers) if required. Best offers only. Box 563, "The Era."

WANTED, by first-class Leader-Violinist, Engagement; Seaside or Country; splendid references. Apply, GERBOLA, Rosebrook, Orwell-rd., Clacton-on-Sea.

WANTED, Engt., Leader Violiniste, Continental trained, keen musician, in good-class Café; own Trio if desired; any distance; would deputise. "CATHERINES," Alexandra-rd., Heathfield, Sussex.

WANTED, Engt. by Leader Violinist; experienced (young); town or seaside. E. D., 81, Eccles-road, Lavender Hill.

WANTED, by first-class Leader Solo Violinist, known in this country and abroad; experienced in all kinds of high-class work, &c.; with his quintette or separate; hotel, café, rest., or cinema; distance no object; at Liberty. CHEVALIER, 20, Flaxman-terrace, Upper Woburn-place, London, W.C.1.

WANTED, Engt. by Violinist; lead or repetiteur; experienced all lines; good tone; first-class library; moderate terms; London or near. 241, King's-road, Kingston-on-Thames.

WANTED, Engt. in cinema by Leader-Violinist, with large and up-to-date library; open April 26. MUS. DIR., 23, New-road, Brentwood, Essex.

WANTED, by exp. Violinist (Leader); cinema, café, or dance; can start immed. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, by Violinist-Leader, also baton; just concluded long tour; seaside season or tour preferred; experienced all lines. All coms. to DAVE HYAMS, 48, Morning-lane, Hackney, London, N.E.

WANTED, BY WELL-KNOWN LEADER-VIOLINIST; JUST TERMINATED FOUR YEARS' ENGAGEMENT IN WEST END. WRITE, M. D., 5, BALTIC HOUSE, 4, CHURCH-ROAD, BRIXTON.

WANTED, Engt. by experienced Leader-Violinist; specialist cinema desiring change; London only. 22, Clapton-common, E.5.

WANTED, Engt. by exp. Orchestral Violiniste (Continental); brilliant soloiste; large solo rep.; high refs.; would accept summer engt.; South or S.W. England pref. VIOLINISTE, Box 598, "The Era."

WANTED, Engt. by Violiniste. At liberty April 26. 260, Amesbury-av., Streatham Hill, S.W.2.

WANTED Known, Leader Violiniste at lib. Exp. any bus.; library; will dep.; with or without own orchestra. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, Engt. or Deputising by experienced Violiniste; London or suburbs; excellent library. HEPPER, 5, Shottendane-road, Fulham, S.W.6.

WANTED, by first-class Orch. and Solo Violiniste; fine, strong tone; good appear.; any work evgs. preferred; moderate terms. Box 547, "The Era."

WANTED, by first-class lady Viol. who offers services in return for living in good hotel, and pocket money; exp.; good appear. Box 548, "The Era."

WANTED, by Violiniste (lady), Seaside Engt.; dance orch. or concert; rept. or second violin. Box 502, "The Era."

WANTED, Deputising by excellent Violiniste, Easter week-end; London or S.E. Box 628, "The Era."

WANTED Known, Violiniste wanting change; Leader of Trio or as good Rep.; London only; lady. Box 638, "The Era."

WANTED, by experienced Violinist (gent.) deputy work for dances, &c.; would accept seaside engagement. Box 594, "The Era."

WANTED, engagement by good all-round Violinist; experienced; cinema, &c. Write, Box 608, "The Era."

WANTED, summer seaside engagement by young dance Violinist; good man. Write, H. F. SPOONER, 13, Darley-road, Wandsworth.

WANTED, Re-engagement, young male Violinist, Cinema; can be heard West London till April 25. Write appointment, 26, Dorchester-grove, W.4.

WANTED, Engagement by Violinist in Cinema or any business; experienced all lines; permanent or deputising. VIOLINIST, 4, Cressy-place, Stepney-green, E.1.

MUSICIANS' WANTS.

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. Box 408, "The Era."

WANTED, by VIOLINIST (can double VIOLA and DRUMS) engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, by Violinist, dance engts., odd or perm.; gent., young; heard working, to E. A., 13, Dagnan-road, Balham, S.W.

WANTED, by thoroughly experienced Violinist, engagement in good dance orchestra; seaside preferred; splendid sight reader and memoriser; can start immediately. N. ZEITLIN, 4, Constellation-street, Cardiff.

WANTED, engagements as Violinist, First, Second, or Viola; 20 years' experience. VIOLINIST, 1, Jordan-avenue, Kimberley-street, Hull.

WANTED Known, first-class Violinist and Pianist, liberty 21st inst., through theatre closing for season. CHAS. DAWSON, Opera House, Dunfermline, Fife.

WANTED, by exp. Violinist, Engt. in Cinema, near London; Lead or Rep. VICTOR BERNHARDO, 49, Aldebert-terr., Stockwell.

WANTED, by Violinist, good engagement, afternoon, and Sundays; would deputise; any business. Address, 70, Airedale-avenue. 'Phone, Chiswick 1193.

WANTED, by Violinist, young and experienced, engt. in dance band or café. Agencies please communicate. Box 626, "The Era."

WANTED, Dance Work, by smart young Syncopated Violinist; join good band; deputise. A. MORRIS, 92, High-road, W.4.

WANTED, Engagement by competent Dance-Violinist; equally proficient on Alto Sax. and Trombone; read, memorise, extemporise. H., 20, Horsell-road, Highbury, N.

WANTED by Violinist, Engagement in Devon, in cinema, café, hotel, or orchestra; experienced; or trio. THISTLEWOOD, 84, Ryland-road, Birmingham.

WANTED, by Violinist, young; thoroughly experienced; 2½ years' engagement just concluding; at liberty from April 27; cinema preferred or any business. All coms. to Box 631, "The Era."

WANTED, Long or Short Engagements by first-class Solo Trumpet. Apply, TONIO, 20, Gladstone-street, Glossop.

WANTED, Engt. by French Horn; at lib.; reliable; exp. all lines; highest refs.; anywhere. Write or wire, HORNIST, 100, Hugh-gardens, Benwell, Newcastle-on-Tyne.

WANTED, engagement, first-class Trumpet; all business; 15 years' experience. FRED GRAHAM, 339, Brockley-road, S.E.4.

WANTED, Engagement by first-class Trumpet and Cornet (concert to jazz); distance no object. Highest refs. SOLOIST, 213, Ladbroke-grove, W.10.

WANTED Known, Trumpet; just finished dance contract, open for engagements; Town or Seaside. TRUMPET, 25, Elizabeth-st., Walworth, S.E.17.

WANTED, engagement or deputising by exp. Solo Trumpet or Cornet; excellent sight reader; straight or dance work. D. McP., 6a, Camberwell Green-estate, Camberwell, S.E.5.

WANTED, by Trumpet, deputy work, for Sundays; reliable; any distance, London. Box 615, "The Era."

WANTED Known, French Horn, disengaged; thoroughly reliable; ex. refs.; any bus.; high or low pitch. Address, CORNO, 22, Laburnum-st., Blackpool, Lancs.

WANTED, engagement by Cornetist; exper. variety theatres, cinemas, &c.; transposer. Audition mornings. H. ANGEL, 9, Broadwater-road, Tooting, S.W.

WANTED, engt. by expd. Cornet and Trumpet; steady and reliable. Write or wire, FRED BUTLER, H.M. Theatre, Aberdeen.

WANTED, engagement as Cornet; at lib. May 5; any business; anywhere. REUBEN BARBER, Opera House, Perth.

WANTED, Summer Engagement by Solo Cornet; first-class experience all lines; good soloist and transposer. CORNET, 90, St. Olaf's-road, Fulham.

WANTED, by Solo Clar. and Sax., exp. 17 yrs. any bus., Dance preferred. CLAR., 28, Neuchatel-rd., Catford, S.E.6.

WANTED, Engagement by Clarinetist, experienced; any bus.; would deputise. H. E. JACKSON, 7, Abbey Road, Croydon.

WANTED, Engagement by Clarinet, thoroughly experienced, season or perm; excel. refs. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED, Engt. by good Clarionet; permanency, or will deputise, any bus.; flat or sharp pitch.—CLARIONET, 48, Malham-road, Forest Hill, S.E.23.

WANTED, engagement, lady Double Bass; all experience; long references; would deputise. HARRIS, 10, Manor-place, Paddington.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8.

WANTED by Double Bass, Engt.; any bus. BASSO, 19, Lothian-road, North Brixton, S.W.

WANTED, by Double Bass; summer season, deputising, or perm.; theatre closing April 19; exp. any bus. Refer, &c., TOM C. E. ALSOP, 81, Inglis-street, Dunfermline.

WANTED Known, A. E. JAMES (Bassoon), at liberty April 14, owing to termination of tour; thoroughly experienced; high and low pitch. 27, Canterbury-road, Brixton, S.W.9.

MUSICIANS' WANTS.

WANTED, Engt. by experienced Trombonist; any bus.; steady and reliable. D. RITCHIE, 37, Northampton-road, Clerkenwell, London, E.C.1.

WANTED, engt. by Solo Trombone; season or perm.; very reliable and experienced; any bus. FAWCETT, 9, Foyle-street, Sunderland.

WANTED, Engagement by Trombone. HIBBS.
234, Knutsford-road, Warrington.

WANTED, by capable Sax. (alto and sop.), engt., any business; read anything; audition any time, London; £5 10s. for six days; out of town £7; London preferred. Box 617, "The Era."

WANTED, Deputising engagements in or around town, by C Melody and B flat sop. Sax., doubling on Banjo and Piano. 149, High-road, Woodford Green.

WANTED, engt. by a young alto Saxophonist, doubling on B flat soprano and Trombone. SAX., 3, Ryland-road, Kentish Town-road, N.W.5.

WANTED, ENGT. BY SAXOPHONE, C MEL. OR E ALTO; THOR. EXPER. ALL BRANCHES. DOUBLE VIOLIN; TOWN OR SEASIDE. 24, SPEENHAM-ROAD, BRIXTON, S.W.9.

WANTED, Engt. by smart, young E flat alto Saxophonist, doubling Oboe and Clarinet; seaside preferred. Box 462, "The Era."

WANTED, by good E flat Sax. Engagements, evening or perm. 'Phone: Padd. 4682. P. YARROW, 41, Westbourne-terr. North, Royal Oak, W.2.

WANTED Known, Saxophonist, well up dance work, has mid-week spare. Also Partner, expert Banjoist.
Museum 607.
10, Merton-road, Walthamstow.

WANTED Known, Saxophonist, doubling Violin, vacant Easter and onwards; dance only. H. S., 17, Sterndale-road, Brook Green, W.14.

WANTED, BY SMART SOPRANO SAXOPHONIST ENGAGEMENT; GOOD TONE. H. LEVENE, 23, EXMOUTH-STREET, STEPNEY, LONDON.

WANTED, Summer Engt. by doubling Alto Sax. and Violin. What offers? S., 317, Milkwood-road, Herne Hill, S.E.

WANTED Known, Saxophonist (sop., alto, and tenor), doubling Oboe; now playing with well-known dance band, is desirous of change; London only. Offers to Box 632, "The Era."

WANTED, by exp. Solo and Orchestral 'Celliste, Deputising, afternoons and Sundays; at lib. Good Friday and Easter. NINA SUTTON, 162, Sutherland-av., Maida Vale, W.9. 'Phone: Maida Vale 1169.

WANTED, by 'Celliste, thoroughly experienced, engagement in café, hotel, or evening cinema; London or seaside. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED, Engt. by experienced 'Celliste, open for hotel or cinema. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED Known, first-class 'Celliste, free to deputise, Mon. April 28 until June 6. MARJORIE VIPOND, Tivoli, Blackpool.

WANTED, by lady 'Celliste-Pianiste, engagement; cinema. 'CELLISTE, Grand Cinema, Desborough-road, High Wycombe, Bucks.

WANTED, Deputy Work by Lady 'Celliste; London or suburbs. 'CELLISTE, 39, Marville-road, Fulham, S.W.6.

WANTED, engagement by 'Cellist; good tone; select library. 48, Trinity-square, S.E.1.

WANTED, engagement as first-class 'Cellist; cinema or concert work; summer or permanent engt.; open Monday or Monday week. 'CELLIST, 338, East-view, Woodside, Horsforth, Leeds.

WANTED, engt. by exper. 'Cellist; young, reliable; used to Tavan and Alder; summer or perm.; open Monday next. 'CELLIST, 13, Elmvile-avenue, Dean-road, Scarborough.

WANTED, Engt., 'Cellist; can supply Trio; evenings or deputy; experienced; tone; London area. OSBORN, 21, Gatling-rd., S.E.18.

WANTED, by 'Cellist,
Engagement, London,
Café or Cinema.
Box 619, "The Era."

WANTED, Engt. by thoroughly experienced 'Cellist, disengaged now; cinema, hotel, dances, deputising, etc. Wire or write, A. BROOK, 349, Brockley-road, Crofton-park, S.E.4.

WANTED, Engt. by well-known, experienced 'Cellist, any business. TURPIN, 137, Fawnbrake-avenue, S.E.24.

WANTED, by experienced 'Cellist, doubling E flat alto Sax., engagement; strai.ght and jazz; excellent references. Box 627, "The Era."

WANTED, by experienced, reliable 'Cellist (gent.) Cinema Engagement, evenings only; town or suburbs. White, G. G., 46, Mayford-road, Wandsworth Common. 'Phone: Battersea 265.

WANTED Known, experienced 'Cellist; any bus.; can double Clarinet; ex. reference; at liberty for engagements. G. J. MONSEAR, 10, Bond-road, S. Ashford, Kent.

WANTED Known, Viola, at liberty; would deputise; thoroughly experienced. LOUISE METTERS, 15, St. James's-terrace, Primrose Hill, N.W.8. Hampstead 8734.

WANTED, by Viola, engagement.
20 years' experience.
HANSEN, King's Th., Greenock.

WANTED, engt. by reliable Oboeist; perm. or season; experienced all branches; refs.; anywhere; disengaged Whitsun. Box 607, "The Era."

MUSICIANS' WANTS.

WANTED Known, first-class Oboeist, either pitch, disengaged; experienced; reliable; all lines and respects. Inquiries, Palace, Salford, references. ALBERT BARRETT, 81, Goodwin-street, Hull.

WANTED Known, Engagement by Oboeist, ex-Band-Sergeant, Royal Marines; experienced all business; just finished tour with revue, "Mirrors"; can double 2nd Violin or 2nd Cornet; excellent testimonials; now at liberty; go anywhere. J. DANIELS, 42, Pretoria-rd., Gillingham, Kent.

WANTED, Summer Engagement by young lady Flautiste; ex. refs.; high or low pitch. AIDA GASCOYNE, 128, Georgiana-street, Bury, Lancs.

WANTED Known, at liberty April 21, MARY WOOLHOUSE, Flute and Piccolo, and LITA JARRATT, Bassoon, Violin, and Viola; 4 years' grand opera experience. Perm. address, 24, Hargrave-mansions, London, N.19.

WANTED, engagement by experienced Flautist; high and low pitch instruments; can double Bass. 14, Nevin-street, West Derby-road, Liverpool.

WANTED, by good Flautist, engt. or deput.sing; open at once or later; first-class musician. FLAUTIST, 8, Comyn-road, Battersea.

WANTED, engagement by exp. Flautist and Piccolo Soloist; steady and reliable; any bus.
FLAUTIST,
43, Kenyon-street, Fulham, S.W.6.

WANTED, Engagement by Flautist; season or permanency. Good refs. 20, Fern-bank, Nelson, Lancs.

WANTED, by Flautist, Summer Shop or Permanent Engagement; state terms; M.U. FLAUTIST, 52, Osborne-street, Sunderland.

WANTED, Engt. by exp. first-class Flautist; perm., season, or dep.; ex. refs.; moderate terms considered. FLAUTIST, 46, Manor-park, Lewisham, S.E.13.

WANTED, engagement by first-class Flautist; M.U.; any bus.; season or perm.
FLAUTIST,
4, The Green, Carleton Pontefract.

WANTED Known, Flautist, at liberty; high and low pitch, or military band. BECK, 4, West-street, Grange Villa, Co. Durham.

WANTED, Engt. by Flute and Piccolo; at liberty; any business. FLAUTIST, 23, Temperley-road, Balham, S.W.

WANTED, Engt. as Flautist; late R.A. band; variety, &c. WILDMAN, 37, Westbourne Park-crescent, W.2.

WANTED, deputising, Monday, Tuesday, Wednesday, by Relief Pipe Organist-Pianist; fully experienced cinema work. BLYTH, 38, Elsinore-road, Forest-hill, S.E. 'Phone, Sydenham 1365.

WANTED, ENGAGEMENT BY ORGANIST, PIPE AND MUSTEL; FIRST-CLASS. BOX 618, "THE ERA."

WANTED, Engagement as Organist in cinema; pipe or reed; experienced; would deputise; London or suburbs preferred. E. CRIMP, 16, Lodge-drive, Palmers Green, N.13.

WANTED Known, Orchestral Organist free to deputise, Sundays; West End experience. Address, ORGANIST, 20, Rockbourne-road, Forest Hill, S.E.23.

WANTED, Engt. by Pianiste-Pipe Organiste; orch. or relief; would deputise. PIANISTE, 210, Clapham-road, S.W.9.

WANTED, Engt. by first-class, experienced Orchestral Pianiste-'Celliste. FLORENCE COTTAM, 30, Laverton-road, St. Annes-on-Sea.

WANTED Known, picture Pianiste, experienced, good sight reader, disengaged. Box 508, "The Era."

WANTED, Engagement by young lady Relief Pianiste, not extemporising; London or suburbs; excellent repertoire. D. C., 43, De Laune-st., Kennington, S.E.17.

WANTED, Engagement by Pianiste and Violiniste (ladies), Cinema or Café; library; references; experience. PIANISTE, c/o Baker, Broadoak, Newnham, Glos.

WANTED, engts. by young lady Pianiste to gain exp.; expenses only. N. HOE, 60, Dairsie-road, Eltham, S.E.9.

WANTED, by fully experienced Orchestral Pianiste (desiring change), first-class Hotel or Café engagement; Devon or Cornwall preferred. Box 603, "The Era."

WANTED, Summer Engagement by experienced Dance Pianist (lady); orch. and solo; good refs. L. MATSON, Metropole Hall, Dover.

WANTED, Engt. by Relief Pianiste, Orchestral Organiste, Harmonium, Reed. Large library. Deputise. 119, Bedford-road, Clapham.

WANTED, Engagement by Orchestral and Solo Pianiste; thoroughly experienced in dramatic, variety, and picture work; highest references. MISS LIZZIE SPEARING, M.U., 104, Foster Hill-road, Bedford, Beds.

WANTED, Engt. by first-class Orchestral Pianiste; London exp.; cinema or café. PIANISTE, 58, North-street, Swindon.

WANTED, by expd. Orch. Pianiste, Engt., Café, Hotel, Cinema; good accomp.; would dep. either; good library. 7, Claverdale-road, Brixton, S.W.2.

WANTED, engagement by an exper. orch. and solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED, by experienced lady cinema Relief Pianist, engagement; London. D. V., 41, Ranelagh-road, Paddington, London, W.2.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush, W.12.

WANTED, Engagement as Relief Pianiste; West-End exp.; good library; would deputise; just finished two years' engt. Per., BETTY SOLOMONS, 62, High-street, Plaistow, E.13. 'Phone: East 5537.

WANTED, Engt. by thor. exp., known Orch. Pianiste, for Easter or permanency; could supply trio; good library. 8, New Quebec-street, Portman-square, W.1.

WANTED, by young lady Pianiste, thorough and reliable, change in cinema, café, hotel, or theatre; either as Conductress or under first-class Leader; seven years' exp.; orch. library 700 numbers; pictures perfectly fitted; good offers only. Box 634, "The Era."

WANTED, by exp. Orch. Pianiste, cinema, hotel, or café; out of town for change. Box 629, "The Era."

WANTED. Engagement by expert Solo-Relief Pianist-Organist, cinema work; many years' experience. H., 23, Warwick-rd., Clapton, E.5.

WANTED, engagement by experienced Dance Pianist; willing to join band. A. JENNINGS, 21, Mayfield-avenue, Chiswick, W.4.

MUSICIANS' WANTS.

WANTED, engagement by genuine brilliant Pianist; young, smart; play anything at sight; brilliant soloist; promenade concerts, high-class café, or cinema; highest references. Box 611, "The Era."

WANTED, engt. by first-class Pianist; dances, hotel, or café; refined, versatile Vocalist and Showman. H. A. S., 421, Wightman-road, Hornsey, N.8.

WANTED, ENGAGEMENT AS ORCHESTRAL PIANIST, IN CINEMA OR RESTAURANT; ANYWHERE; BY Y. GOWING; ABSOLUTELY RELIABLE AND NEVER GRUMBLES. 21, CHRISTCHURCH-ROAD, FOLKESTONE.

WANTED, evening engagements by Pianist, straight or jazz. LEONARD SARGENT, 64, Devons-road, Bow, E.3. 'Phone, East 6094.

WANTED Known, VICTOR WATKINSON, first-class brilliant Relief Pianist; perfect fitting of pictures; permanent engagement required; would deputise, 102, Plimsoll-road, Finsbury Park, N.4. 'Phone, North 3329.

WANTED Known, brilliant Relief Pianist; London or suburbs only; would deputise for Easter. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED Known, first-class Pianist at lib.; male; any bus.; adept fitting appropriate picture music; combine organ; reliable. FLEMING, 21, Argyle-street, Goole.

WANTED, by Solo Pic., Pianist or Organ (or both); gent.; any dis 31, Mill-street, Ludlow, Salop.

WANTED Known, HENRY M. ELLIS, expert accom., orch. Pianist; vacant dates. 111, Grayshott-road, S.W.11.

WANTED, by Pianist, with own Violinist, work London area. Apply or write, S. T. L., 135, Carlyle-road, Manor Park, E.12.

WANTED Known, GWYNETH JAMES, Solo and Orchestral Harpiste, at lib. April 14, owing to termination of tour; thoroughly experienced; excellent pianiste. 27, Canterbury-road, Brixton, S.W.9.

WANTED, Engt. by ERNEST BENN, Solo and Orchestral Harpist and Pianist; disengaged April 28th, 1924. Apply, Silver Cinema, Shepherd's Bush, W.12.

WANTED, Engt. by Banjoist, doubling Trombone; any bus.; new finishing two seasons' engt.; young and smart; vocal. BANJOIST, Lounge Café, Promenade, Brid.ington.

WANTED, engt. by Banjo, doubling Drums, orchestral if desired; town or country. WARNER, 7, Robert-street, W.C.1. Mayfair 6517.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full, correct chords; doubling Alto Sax.; own parts. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, engt. by Banjoist, double B flat sop. Rhythmic Syncopator. Vocal Showman. Young.
Very mod. terms for good job.
16, Strensham-road, Cannon-hill, Birmingham.

WANTED, Audition by tip-top Tenor Banjoist; can double soprano sax.; good reader from banjo or other parts. Stage experience. BANJO, 110, Munton-road, S.E.17.

WANTED, engt. by first-class Banjoist; fully experienced in dance work. J. B. Watson, 32, Coram-street, Russell-square, London, W.C.

WANTED, Engagement by Tenor Banjoist, doubling Violin. COOK, 11, Coval-road, S.W.14.

WANTED, engts. by Banjo; large exp.; in town. BROOKS, 101, Fifth-avenue, Paddington, W.10.

WANTED, Engts. by first-class Dance Drummer-reader; refined; smart. 'Phone, Hammersmith 2886; or, 78, Church-road, Barnes.

WANTED, by Dance Drummer, Summer Season Engagement. CLARK, 48, Limes-avenue, New Southgate, N. 'Phone: Holborn 2622.

WANTED, good season engt. by a reliable Tympanist-Drummer; good reader and competent performer; 2½ years' present engt.; complete first-class outfit; Bells, Glock, &c. ANDREW, 5, Lavender-avenue, Mitcham.

WANTED, engt. by Drummer, with or without Tymps.; high-class cinema exp.; good reader and fill in; necessary effects worked to picture; London or suburbs; ex. refs. DRUMMER, 89, Downs Park-road, Clapton, E.5.

WANTED Known, Drummer, doubling Violin and Violinist, wish to meet others to form Dance Band, or would join Band. Box 622, "The Era."

WANTED, Engagement by Drummer, Jazz or Cinema; can double Violin and Viola. JAZZ, 28, Lonsdale-rd., Barnes, S.W. 'Phone, Hammersmith 1566.

WANTED, by thoroughly experienced Tympanist, Double Drummer, permanent engagement; own Tymps. and good kit; excellent references; can open at once. C. W. HART, 15, Ivy-avenue, Bath.

WANTED Known, Drummer and Tympanist, disengaged shortly through disappointment; fully experienced, reliable; abstainer; good refs.; 10 years present situation. What offers, Season? Write, CRYER, Hippodrome, Friargate, Preston, Lancashire.

WANTED, Engt. by Drummer; a real good man, worth having; Cabaret, Dance or Straight. DRUMONI, c/o Barnard's Palace, Chatham.

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"THE ERA"

will be published as usual

On WEDNESDAY NEXT, APRIL 23.

Having regard to the possibility of postal delays during the holidays, Advertisers are earnestly requested to co-operate with the management by forwarding copy intended for insertion in the coming issue as far in advance as practicable.

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EVERARD.—At Chesney, Lyminge, Kent, Walter Everard (Woollams) passed peacefully away, April 11, aged 74 years. Colonial papers please copy. Interment takes place at Lyminge Churchyard on Thursday, April 17, the first part of the service at Lyminge Wesleyan Church at 2 o'clock. Will friends wishing to attend please notify Messrs. Prebble and Spain, undertakers, 7, Grace Hill, Folkestone, who will arrange for cars to meet train arriving at 1.15 at Shorncliffe Station.

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NOTICE

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As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

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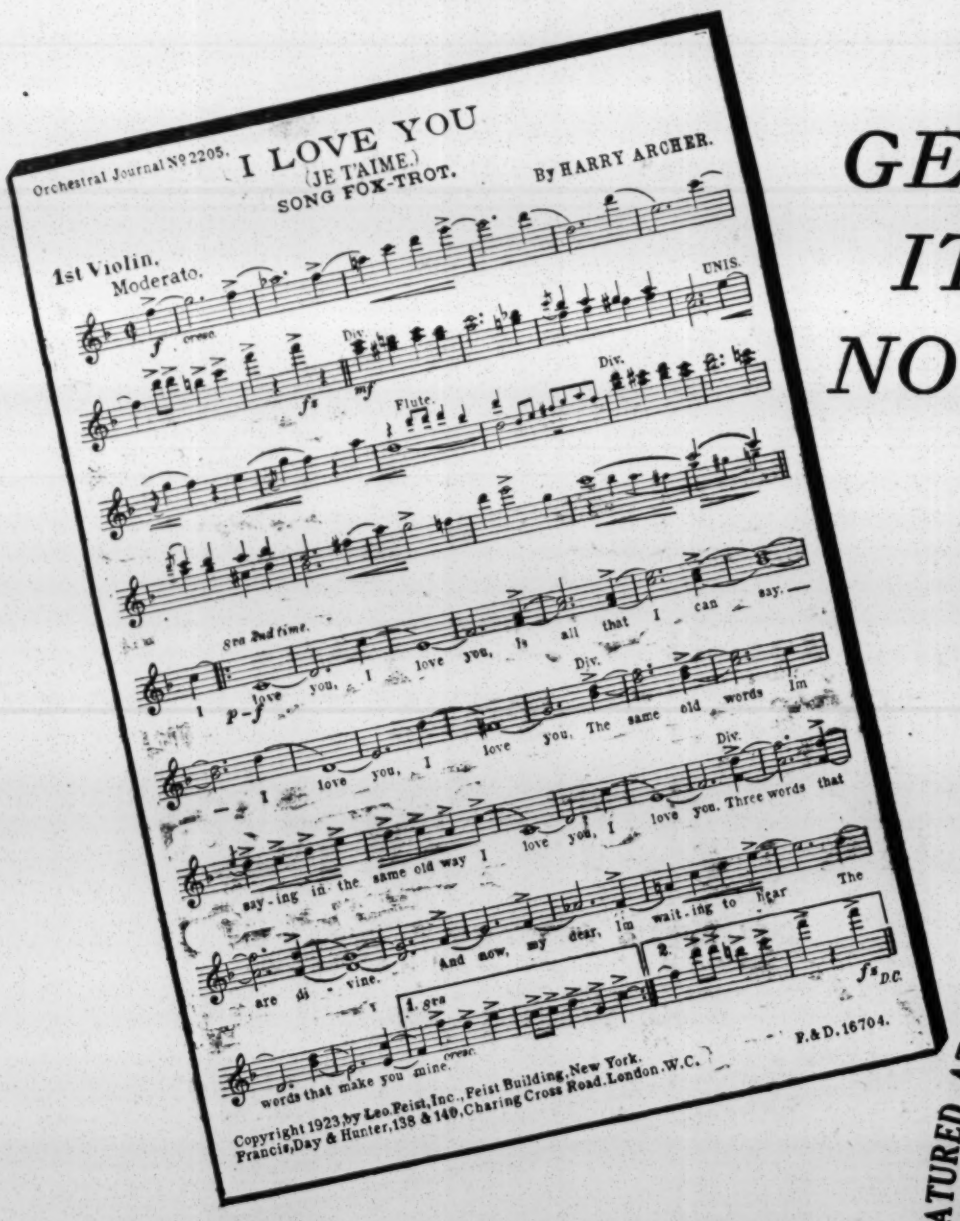
Orchestral Journal No 2205.
I LOVE YOU
(JE TAIME.)
SONG FOX-TROT.
By HARRY ARCHER.
1st Violin.
Moderato.
UNIS.
Div.
Flute.
I love you, I love you, Is all that I can say.
I love you, I love you. The same old words Im
say-ing in the same old way I love you, I love you. Three words that
are di-vine. And now, my dear, Im wait-ing to hear The
words that make you mine.
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SLEEP
(Valse)

LOVE!
(My heart is calling you)

FOOLISH CHILD
(Fox-Trot)

INDIANA MOON
(Valse)

SITTIN' IN A CORNER

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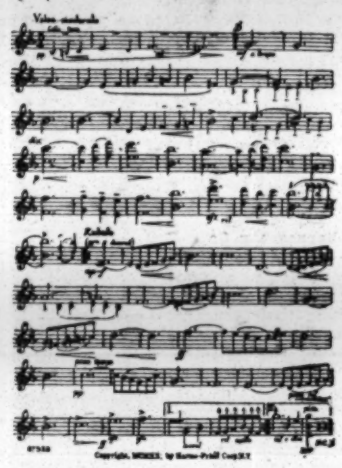
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MUSIC PUBLISHERS,
48, GT. RUSSELL STREET, LONDON, W.C.1.

The Advertisement Manager, 12th April 1924.
"THE ERA," 35, Wellington St., W.C 2.

DEAR SIR,

In your new dance-success-page feature last week we had a preliminary announcement of our new number "DARLINGEST."

It may interest you to know that the results of this have been truly remarkable. Applications for several hundreds of parts have been received and, as this number has not been advertised elsewhere "THE ERA" can claim full credit for every one.

We have, before now, had whole pages in various journals without a fraction of the pull shewn by this small advertisement.

We are, with compliments,
Very truly yours, Whitehall Music Co.
A. T. HOBMAN PARKER, *Proprietor.*

WHITEHALL MUSIC CO.

The manner in which "Darlingest," dream fox-trot, by Francis Deacon and Jack English, has instantaneously leapt into popular favour has amazed everyone. From all over the kingdom letters of congratulation from enthusiastic dance-band leaders are pouring in. Jack Hylton (Piccadilly Hotel), Midnight Follies Band (Metropole Hotel), and Cowell's Orchestra (Blanchard's), are scoring heavily in town with the number. In the provinces mention must be made of the Page Boys (Sheffield), Stan. Harvey's Band (Sheffield), Satan's Syncopaters (Oldham), Rivoli Palais de Danse Band (Manchester), Al. Scott's Orchestra (Leicester), Billy Browne's Band (Adelphi, Liverpool), Futurist Dance Band (Leeds), Seigel's Band (Leeds), and the Lotus Novelty Three (Brighton). All these bands are well away with this new dance success.

It is expected that this number will exceed in popularity even the firm's 1,000,000 copy winner, "When that Harvest Moon is Shining." Readers are asked to note that the edition of free dance band orchestrations offered above is limited to 5,000. Early application is absolutely necessary.

In its vocal form the fox-trot is being created by Miss Dorothy Ward on tour. Copies are now ready, and "straight" band parts in hand.

DAREWSKI MUSIC PUBLISHING CO.

The biggest fox-trot dance hit of the season is undoubtedly "If I Can't Get the Sweetie I Want." This number is in great demand, all the leading orchestras are featuring it, and the Savoy Havana and the Savoy Orpheans are broadcasting same at all sessions. Jack Hylton's orchestra is featuring our next biggest winner, namely, "Sleep." This is one of the best waltzes of the season. Alfredo and his orchestra, at the Prince's Restaurant, make an enormous hit with "Foolish Child," "Sleep," and "Sweetie," and the Toronto Band at the Prince's are also featuring same. Al Tabor, at the Carlton, features "Sweetie," "Sleep," "Sittin' in a Corner," and "Foolish Child."

One of our best orchestrated numbers is "Love." A great many bands are making an exclusive feature of this beautiful fox-trot. "Sittin' in a Corner" is a big success with the leading orchestras, and "Indiana Moon" is a very haunting waltz, written by Isham Jones, one of America's leading composers.

Herman Darewski's orchestra, in the provinces, is featuring a great many of the firm's hits, "Sweetie" being the feature number of his programme. Howard Aynstey's Boston Orchestra made a big success with the inevitable fox-trot, "If I Can't Get the Sweetie" at the All Fools' ball at the Hotel Cecil. The Midnight Follies Dance Orchestra, under the direction of Mr. Firman, features "Love" and a great many of our big hits.

The People's Palace orchestra, at the People's Palace took six encores for "Sleep," which was the hit of the programme. In the provinces Howard Jones' orchestra, of Harrogate, features "If I Can't Get the Sweetie I Want." He writes us that "Sweetie" is enormous. The leading orchestras of Glasgow and Edinburgh are all featuring "Sweetie," which is growing into a furore in the north.

Harry Shelson, of the Strand Corner House Band, is singing a new number, entitled "Lovey, Come Back," and his applause for same justifies his performance. At the Criterion Roof, Warwick Barnes tells us that "Foolish Child," "Sittin' in a Corner," and "Sleep" are the big hits.

All leaders should take note of our new address, Interexchange House, first floor, 6, New Compton-street. All the numbers on our advertisement above are recorded by His Master's Voice and the Columbia Gramophone Co. We predict that the numbers that will be requested on all dance programmes are "Sleep," "If I Can't Get the Sweetie I Want," "Foolish Child," "Love," "Indiana Moon," and "Sittin' in a Corner."

KEITH PROWSE & CO.

Keith Prowse numbers have been well represented of late at all Sunday League Concerts. Horace Sheldon and his wonderful orchestra charmed the audiences at Stratford and Kilburn Empire with their playing of "Last Night on the Back Porch" and "Nights in the Woods." At the Camberwell Palace the 8th London Howitzer Brigade, under the direction of Bandmaster E. V. McBurn, gave an excellent rendering of "Bells Across the Meadows." Ketelbey's delightful intermezzo. At the Alexandra Theatre, Stoke Newington, Miss Jessie Weldon's Ladies' Orchestra gave "Romany Love" and "You Were Meant For Me." The Favourite Orchestra, conducted by Mr. J. Parsons, at the Croydon Empire, were particularly successful with "Down on the Farm" and "Nights in the Woods," two of the latest numbers which always win hearty applause. Mr. Walter Montague, pianist, at the East Ham Palace, received a well-merited encore for his splendid execution of "The Clock is Playing," a charming novelty number.

Mr. Harry Fryer, musical director of the Havelock Picture House, Sunderland, reports a triumphant success with "Romany Love," "Down on the Farm," and "Nights in the Woods" at a Special Carnival Evening last week.

The Lyrique Quartette, under the direction of Miss Phyllis Hollins, are enjoying a successful season at Scarborough, where "Down on the Farm," "Nights in the Woods," and "Last Night on the Back Porch" are adding to their popularity.

Cave's Jazz Orchestra at Grimsby are scoring with "Down on the Farm," "Romany Love," "When the Clock Strikes," and "Last Night on the Back Porch," and they state that six and eight encores are a regular occurrence.

The Harmony Five, under the directorship of Mr. A. Isherwood Emmett, are broadcasting from Manchester "Romany Love," "Last Night on the Back Porch," and "Down on the Farm," which they declare are their best numbers.

CECIL LENNOX & CO.

The prospects of this firm having very big innings at the seaside resorts look very promising, and the numbers, "How's Bonzo?" "Just Keep on Dancing," "Why Does a Chicken Cross the Road?" and "Hot Roasted Pea-nuts," are destined to be featured everywhere.

These are four of the biggest numbers for the coming season, and will prove exceptionally popular as chorus songs.

They are being featured by the famous Savoy Havana Band, the Midnight Follies Band, Jack Hylton's famous dance orchestra, and at all the prominene dance halls and restaurants throughout the country.

DIX, LTD.

Mr. Maurice Scott, the well-known composer, who has recently joined this firm as professional manager, is particularly pleased with the splendid selection of Dix winners he has for exploitation for the coming season, among which may be mentioned "I Love Kids" (the great comedy chorus hit), "I'll Tell the World," "Dance Your Shoes Away," "Tell Me Why," "Autumn Leaves," "Wait Till You See My Mary," "The Best Loved Friend," "Don't Stop the Music," "You Must Have Known," and "I Wonder Who Ivy's Clinging To Now!" (a particularly fine light comedy chorus song). Mr. Scott will be delighted to see old and new friends at Messrs. Dix offices, where the numbers will be demonstrated to them.

Miss Ina Hill, the beautiful-voiced prima donna, has written to Dix, Ltd., to say she has made a wonderful hit with "Autumn Leaves." She is delighted with the reception she gets for the number, and intends to keep it in her repertoire for some considerable time. Miss Thelma Hamilton was heartily applauded for her splendid rendering of "I'll Tell the World" in the successful revue "Laughter (un)Limited" at the Balham Hippodrome last week. Miss Hamilton is repeating her success at the Hippodrome, Southend, this week. Miss Molly O'Moore produced a charming new ballad last week entitled "The Best Loved Friend of All," which was acclaimed a winner straight away. Miss Stella Brown, the charming young soprano, also made an enormous hit with "The Best Loved Friend of All" and "Daffodils at Kew" (an exquisite ballad of the concert type). Mr. Uty Rowlands, the funny comedian in the revue "The Dancing Barber," has just introduced the comedy chorus winner "I Love Kids" with enormous success. Concert party artists should call without delay and hear the above wonderful songs.

CHAPPELL & CO., LTD.

Apart from "Lilac Time," one of the biggest musical play successes in town is "Stop Flirting," and one of the greatest features in "Stop Flirting" is the grotesque little dance entitled "The Oompah Trot." It is a one-step, and is featured by Fred and Adele Astaire. This number has now become one of the dance rages in London, but is very seldom played once only, as invariably three or four encores follow it. The dance was created by the Astaires, and a very wonderful orchestral arrangement has been made by Max Irwin. It has been recorded for the Columbia by the celebrated Savoy Havana Band, and for "His Master's Voice," by Jack Hylton's band. It is also broadcast regularly by the Savoy Orpheans. It has now been issued in march form for military bands, and will be one of the outstanding hits at the holiday resorts, if summer comes!

THEATRICAL GOSSIP.

"Cartoons" at the Criterion—A Welcome Reappearance—"Shylock" in South Africa—Pierrots in Piccadilly.

"Cartoons" at the Criterion.

The kinematograph will be used in Tom Webster's revue, "Cartoons," to be produced on Saturday at the Criterion. It is so arranged as to actually become a part of the performance, and not a separate interpolation. In one instance Morris Harvey (whom, with Harold Simpson and Tom Webster, is part author) talks to the figures in the moving cartoons, and they do his bidding. Several other ingenious combinations of screen and stage are to be essayed, but the screen will not predominate.

"The Anti-Cartoon League" promises to be one of the funniest scenes, while the international horse-race will provide the players with much scope for comedy. The cabaret craze comes in for attention, too. In addition to Cicely Debenham, there will be in the cast Phyllis Harding, Greta Fane, Marion Peake, Morris Harvey, Reginald Sharland, Frank Hector and Ellis Holland.

For the Actors' Benevolent Fund.

Mr. Lawson Lambert, of the Theatre Royal, Brighton, has very kindly sent a cheque for £250 to the Actors' Benevolent Fund, which he was delighted to obtain from Mr. F. E. Adams, one of the executors of the late Mr. Nelson J. Lee, who died some time ago, leaving a considerable sum in charity at the discretion of Mr. Adams.

A Welcome Reappearance.

Miss Ethel Irving will make her reappearance under the management of Mr. Harold V. Neilson on Easter Monday. A tour of twenty-five weeks has been arranged, embracing Manchester, Liverpool, Bristol, Leeds, Cambridge, Brighton, Cardiff, Folkestone, Hastings, Eastbourne, Bournemouth, Bath, Westcliff, Harrogate, Buxton, Portsmouth, Blackpool, Torquay, and the London suburban theatres, with the probability of a West End production to follow.

The tour will open with a revival of Henry Arthur Jones' powerful play, "Mrs. Dane's Defence," followed by "La Lacondiera," of Goldini, and two new plays by well-known British dramatists. The company will include Henry Hallett, Gus Wheatman, J. Oliver Twiss, Godfrey Baxter, Leonard Trollope, Arthur Layland, Gladys Ivery, Marion Fawcett, Gretta Yates, Elizabeth Williams, Amy Gilbert.

This Year's "Hamlet."

Mr. Ion Swinley will be the Hamlet in the Old Vic. revival on April 28.

Moscovitch in Africa.

Mr. Nat Madison cables that Mr. Maurice Moscovitch has broken all records at His Majesty's Theatre, Johannesburg, with "The Merchant of Venice," having capacity houses and extra matinées, his impersonation of Shylock winning golden opinions. Mr. Madison is also receiving favourable recognition for his interpretation of Launcelot Gobbo. On arrival in Johannesburg Mr. Moscovitch had a sharp attack of gastric 'flu, and had to go into a nursing home, but quickly recovered. He is due back in London on July 14.

"Five O'Clock Follies."

The "Five O'Clock Follies," to be seen at Prince's Restaurant, Piccadilly, on Saturday, April 26, is the latest form of theatrical entertainment devised by Mr. Archibald de Bear, who has made a successful start in management at the Royalty, and Mr. William Pollock. Mr. Clifford Pember is designing special scenery, and the company will consist of seven performers, several of whom are well known to London.

A New Habit.

"Our idea is to create a new habit," said Mr. de Bear, "and to provide a pierrot show with nourishment during the 'dull hour' between the matinée and evening show. This scheme should especially appeal to non-dancers. The 'Five O'Clock Follies,' whose programme will be made up of specially-written songs, skits, dances and concerted items, will be quite distinct from the two evening cabaret shows at Prince's—having a different personnel and an individual character of its own."

"Her Market Price."

To-morrow (Thursday) evening Messrs. Walter and Frederick Melville will reopen the Lyceum Theatre with "Her Market Price," by Frances Nordstrom, authoress of "The Ruined Lady." The cast will include Miss Jessie Winter, Miss Buena Bent, Miss Phyllis Relph, Miss Violet Graham, Mr. Lauderdale Maitland, Mr. Peter Upcher, Mr. Kenneth Carlisle, and Mr. Ivan Samson.

"Our Nell."

The first performance of "Our Nell," a musical play, in three acts, by Louis N. Parker and Reginald Arkell, with music by Fraser Simson and Ivor Novello, lyrics by Harry Graham, will take place to-night (Wednesday) at the Gaiety Theatre at 8 o'clock. Miss José Collins will appear in the name-part, supported by a powerful cast, including Robert Michaelis, Walter Passmore, Amy Augarde, Faith Bevan, and Arthur Wontner.

Vaudeville Theatre Cricket Club.

The Vaudeville Theatre ("Puppets!") Cricket Club would be glad to arrange fixtures. Its captain is Mr. Dion Titheradge, and its hon. secretary Mr. Arthur Chesney.

Catholic Stage Guild.

At the last committee meeting of the Catholic Stage Guild Mr. Barry O'Brien was co-opted to fill the place of the late H. G. Hibbert. Mr. O'Brien has been a member of the Guild almost from its foundation. Commander Harrington Edwards, nephew of the late Mr. George Edwardes, has offered to give legal advice gratis to any members of the Guild who may need it.

Death of Walter Everard.

Mr. Walter Everard, the well-known actor, who appeared in "Charley's Aunt" with Mr. W. S. Penley, died at Chesney, Lyming, in Kent, on Friday, aged 74. The interment takes place at 2 p.m. to-morrow at Lyming Churchyard. Cars will meet the train arriving at 1.15 p.m. at Shorncliffe Station.

Theatrical Hostel.

On Thursday and Friday evenings, May 1 and 2, two concerts will be given at the Kensington Town Hall in aid of "The Theatrical Hostel," Guilford-street, which is sadly in need of funds for current expenses. The Twitterers, in their musical and character entertainment, will undertake the programme. Tickets (7s. 6d., 5s., and 2s. 6d.) may be purchased from Messrs. W. H. Smith and Sons, 62, Kensington High-street, or from the Hon. Business Manager, Mr. Augustus Bingham, 5, Alma-terrace, Kensington, W.8.

"To-night's the Night."

On Easter Monday Messrs. Grossmith and Malone will revive at the Winter Garden "To-night's the Night," into which several new numbers will be introduced. In the cast will be Mr. George Grossmith, who produces, Mr. Ray Byford, Mr. Basil Hayter, Miss Heather Thatcher, Miss Adrienne Brunne, Miss Ethel Baird, Miss Stella St. Audrie, Miss Sylvia Hawkes, Miss Dorothy Field and Mr. Leslie Henson, who made his first big success in this piece when it was presented at the Gaiety about nine years ago.

"The Green Goddess."

There will be no performances of "The Green Goddess" at St. James's Theatre after this evening until Easter Monday evening. Mr. Arthur Hatherton having yielded to his physician's advice to take a substantial rest, his part of Watkins, the valet, will be taken as from Monday evening last by Mr. Ivan Simpson, who originally created the part in America. Mr. Simpson is an English actor living in New York.

Byron Centenary Festival.

A Byron Centenary Festival is to be held in Switzerland in May, and Mr. Robert Hichens (on behalf of the committee) has invited Miss Esmé Beringer to recite several of Byron's poems, among others "The Isles of Greece," "The Prisoner of Chillon," and "Childe Harold's Farewell." There will be three performances. A Memorial is to be unveiled in the grounds of the Castle of Chillon.

Elephant and Castle for Sale.

The historic Elephant and Castle Theatre, in the New Kent-road, is for sale, with immediate vacant possession. The house, freehold and fully licensed, which provides seating for 2,000 persons, is to be sold with all appurtenances, including furnishings, lighting, and stage apparatus, seating, lounge and bar fittings, &c. The sale by auction will take place at the London Auction Mart, 155, Queen Victoria-street, on Thursday, May 1. Plans and particulars may be obtained from the auctioneers, Hillier, Parker, May and Rowden, 27, Maddox-street, W.1.

Farce at the "Everyman."

"Monica" had a short life at the "Everyman," and the theatre is closed until Wednesday next, when a new farce by Mr. Brandon Fleming, entitled "In and Out," will be presented. The play pokes fun at the popular detective dramas, and Mr. Norman Macdermott tells us that it is one of the most amusing pieces he has ever handled.

Shakespeare and the Actor.

Mr. Alexander Marsh, who was playing at the Royal, Loughborough, recently, with his Shakespearean Repertory Company, was the guest at the Loughborough Rotary Club, and talked to the members on "Shakespeare from the Actor's Point of View." Shakespeare, he said, appealed to the actor as the greatest test of dramatic art, but the strongest appeal was in his characterisation and his wonderful speeches expressing the philosophy of life and every possible emotion.

Shakespeare went to great lengths to show how the different parts should be played. Hamlet himself settled the controversy whether he was mad or not, for he deliberately declared his intention of acting the fool and assuming madness. In many plays the characteristics of the characters were distinctly described either by themselves or others.

"Anna Christie" at Brixton.

An enthusiastic audience gave a hearty welcome to "Anna Christie" at Brixton on Monday evening. Miss Betty Fairfax as Anna acted very finely. Mr. Wilson Coleman as the father gave a convincing impersonation, and Mr. Kenneth Keith as Mat Burke proved a typical Irish lover, impetuous and strong. Other parts were ably filled by Edward Lincoln, Mary Pemberton, and the remainder of the excellent company.

"Stop Your Nonsense."

The R.C. Productions present "Stop Your Nonsense" at the Theatre Royal, Stratford. Mr. Bud Richie in straight comedy work is clever, while humour in great variety is provided by Messrs. Davie Summerhill and Mike Mority. Mr. Bob Williams, who possesses a pleasing voice, has several good numbers, and the rest of the company give valuable support.

"The Story of the Rosary."

Miss Annie Saker is appearing at the Borough Theatre, Stratford, as Venitia Sabran in "The Story of the Rosary." Mr. Gerald de Beaurepaire as Lieut. Peterkin and an excellent company ably support.

Charles Doran's Shakespearean Co.

Mr. Charles Doran and his company have recently returned from a two months' successful season in Ireland, and are now continuing their tour in the North of England. Whilst in Dublin they had the honour of the patronage and presence of His Excellency the Governor-General and members of the Irish Free State Government at a Command Performance of "The Merchant of Venice" at the Gaiety Theatre.

Mr. Doran and his company are appearing at the Opera House, Scarborough, during Easter Week, where a Shakespearean festival has been arranged in connection with the annual conference of the National Union of Teachers, which takes place in Scarborough this time. Mr. Doran will deliver a lecture to the conference at the Spa on Easter Sunday evening.

"The Daredevil," With Music.

We met George Mozart the other day, looking rather tired after a day's rehearsal of the musical version of "The Daredevil," which opens at Cardiff on Saturday. This is the first time that the famous comedian has appeared in a play, and he is enthusiastic about the prospects of this new venture. He is playing the leading part, and although he is on the stage most of the time he is not singing any of the tuneful numbers composed by Mr. Geoffrey Hillier. His daughter, Ann, who is leading lady, has some good songs, we are told.

Grand Theatre, Croydon.

Mr. Robert Courtneidge's company is at the Grand Theatre, Croydon, this week, playing "Paddy the Next Best Thing." The management announce a concert for Good Friday, and have secured a number of first-class concert artists for the occasion. "Catherine" follows in the succeeding week.

British Empire Shakespeare Society.

Shakespeare's birthday will be celebrated by the British Empire Shakespeare Society at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison) on Wednesday afternoon, April 23, by a programme of recitals, scenes from the plays and Elizabethan songs under the direction of Acton Bond. The following scenes are already arranged:—Arthur Bourchier as Shylock in Act I, Scene 3 of "The Merchant of Venice"; Miriam Lewes as Isabella in a scene from "Measure for Measure"; Esme Beringer as Margaret in Act IV, Scene 4, "Richard III"; Acton Bond and Eve M. Donne in "Macbeth," Act II, Scene 2. Others taking part include Katharine Dyer (Elizabethan songs), Howard Rose, Frank Cellier, Horace Sequeira and Doris Buckley.

Many Happy Returns to—

Gabrielle Ray—Friday, April 18.
Edith Blanche—Saturday, April 19.
Helena Millais—Saturday, April 19.
W. H. Bebby—Sunday, April 20.
Frank Harcourt—Monday, April 21.
Helen Charles—Tuesday, April 22.
E. Holman Clark—Tuesday, April 22.
C. Hayden Coffin—Tuesday, April 22.
Ernest Dottridge—Wednesday, April 23.
W. Scott Phipp—Wednesday, April 23.

Easter at Bath.

On Good Friday the Bristol Symphony Orchestra is giving a concert at the Assembly Rooms. On Saturday Marie Hall, the well-known violinist, is playing at the Pump Room; and on Easter Monday, at the Theatre Royal, the farce, "Richard, How Could You?" with Harry Roxbury, Joe Nightingale, and Doree Thorne in the cast, is a sure attraction. At the Palace Selkirk's spectacle, "Clans of Bonnie Scotland," will be staged. During the week Lydia Kyasht and her corps de ballet, Ben Davies, the English tenor, and the Gair Wilkinson Puppet Show are engaged.

Chelsea Repertory Co.

The Chelsea Repertory Co., under the direction of Miss C. A. Arfwedson, will produce "The Two Roses" for a fortnight's run, on April 29, at the Chelsea Art Theatre, Bedford Hall, Upper Manor Street. The cast will include Misses Elsie Paine, Madeleine Elliott, Hilda Iliff, Lillian Grant, Claire Dyer, Messrs. Clayton Grey, Alex Robbins, &c.

Miss Marjorie Lancaster.

Miss Marjorie Lancaster has just returned to England, after a successful Canadian and American tour as première danseuse with Sir John Martin Harvey's Co.

Mr. W. W. Kelly.

Mr. W. W. Kelly, of the Liverpool Shakespeare Theatre, has not yet recovered from his nervous breakdown of some weeks ago, and still remains at Leamington. His many friends will wish the "Hustler" a speedy return to health.

"The Jeffersons."

That successful comedy, "The Jeffersons," celebrates its 1,800th performance during its visit to the Hippodrome, Huddersfield, this week. It is interesting to record that Mr. Wilfred Shine has never missed a single performance of his original part since the production of the play at New Brighton. This comedy, in conjunction with the latest success, "The Optimist," by Mr. Vincent Douglass, is booked until Christmas.

In our last week's issue we gave a notice of the International Midnight Follies at the Canterbury. We are asked to state that they are in no way connected with the Midnight Follies of the Hotel Metropole.

"THE YELLOW POPPY."

It is given out that "The Yellow Poppy" is a flower that grows on the coast of France, and that the leaves significantly fall soon after it is plucked, and herein is an ill omen for a wife to present one to her husband. This the Duchesse de Trélan unhappily does, and the evil impost speedily develops, followed by the execution of her husband. The story is one of the French Revolution in the time of the Directorate, when Napoleon was the First Consul, and around it cleverly interwoven are some interesting episodes. The Duc de Trélan, belonging to the aristocrats of France, flees to England for refuge, his wife refusing to accompany him. When nine years later he returns and hears of his wife's death, his conscience-stricken nature resolves him to revenge. He heads the Royalist troops, and, being defeated, surrenders his sword, but not before he discovers his wife to be alive, and is reconciled to her. He declines Napoleon's offer of a free pardon, conditional upon his asking for same, which his sensitive nature and aristocratic breeding are, he considers, inconsistent with asking the favour. The play, which was produced at the Empire, Preston, last week, is well written by D. K. Broster and W. Edward Stirling, from the novel by the former.

Mr. Frank Forbes-Robertson in the dual rôle of the Duc de Trélan and Marquis de Kersaint assumes the aristocratic air and dignified importance befitting the parts. The simplicity and quiet dignity, as well as the restraint and measured deportment of the noble Marquis are finely portrayed. Miss Miriam Lockley suits the part of the Duchess excellently, while Mr. Wallace Court as the Comte de Brencourt excels in the duel scene and in his intervention in the last act to save the Duc. Miss Sydney Thornton, who appears both in prologue and play as Suzon, gives a studied rendering of her parts; Mr. Sydney Linnit (Mr. Forbes-Robertson's manager) is resourceful and clever as Artamene; John Quinn, John Bland, William Midgley, Fred Hodson, and Phillis Grosvenor are all good in their respective parts.

"COLLUSION" AT THE AMBASSADORS.

"A PERFECT FIT."

At the Shaftesbury.

Play, in Three Acts, by Arthur Wimperis and Harry M. Vernon. Freely Adapted from the Play by Gabriel Dregely. Produced at the Shaftesbury Theatre on Thursday, April 11.

Thomas Gray	Ernest Hendrie
Sydney	Arthur Cleave
Stewart	Alick Chumley
Pettigrew	Ernest Milton
Mary Gray	Dorothy Tetley
Robert Bassett	Francis Lister
Wichelow	Cyril Twyford
Sir Albert Parvin	Morton Selton
Lady Parvin	Rosemary Corry
Mr. Cattestock	Ernest Mainwaring
Mrs. Cattestock	Lydia Bilbrooke
Stella Parvin	Mabel Stewart
Vane	Edward Scott-Gatty
Sir Rupert Gresley	Terence Downing
Col. Dudgeon	George Elton
Footman	J. Collins
Parker	Clifford Desboro
Mr. Kettering	James Lindsay
Mrs. Armitage	Isabel Jeans
Matthew Cragg	Tom Reynolds
Doddles Beaumont	Ewart Scott
Commissionaire	Herbert Barrs
Page Boy	Willie Goodchild
Williams	J. Edward Martin
Ex-Inspector Dane	Sydney T. Pease
McLean	Alex. G. Hunter
D'Arcy	Thomas Pauncefort

Why two such clever authors as Mr. Arthur Wimperis and Mr. Harry Vernon should trouble to go to Hungary for an idea which they could have found in English folk lore we do not profess to understand. Most plays are founded upon fairy tales, and "A Perfect Fit" is a modernised version of "Dick Whittington," with a touch of "Puss in Boots" thrown in; it lacks, however, the fine, clear-cut, matter-of-fact air of the old story. As an evening's entertainment it is remarkably thin, although there are snatches of verbal wit and occasional attempts at characterisation that may carry it through. Much more likely is it that Mr. Francis Lister's acting will do so. He is Robert Bassett, a young tailor's assistant, who, if he does not hear the sound of Bow Bells, realises the possibilities that lie dormant in a well-cut dress suit when it is worn by a person who possesses all the qualities so well summarised by the expressive Americanism, "pep." His objective in life is the mighty financier, Matthew Cragg, who, he hears, is to be at a reception in Park Lane that evening, so in the borrowed clothes he turns up instead of the customer who had left them to be pressed. With remarkable savoir faire he carries all before him, borrows a tenner from his host, Sir Alfred Parvin, to settle a blackmailing temporary waiter who recognises him, and eventually convinces Cragg that he needs his assistance in business. Six months later we find him practically in charge of affairs and increasing the profits considerably. His great coup is the discovery that Cragg's mistress is passing on business secrets to another lover, and when Bassett's identity is published abroad by the jealous and ungrateful young author, Pettigrew, his employer retorts by calling him a genius.

So is Mr. Lister, or something approaching a genius. For he made us believe in Bassett, first as the young man in the ill-fitting suit who bowls over the tailor's pretty daughter in the earlier scenes (and incidentally remained true to her in the last), then in his dress suit as the master of any awkward situation in the house of the parvenues, and finally as the financier. It was a remarkably fine performance—easy, graceful and finished, and touched in with a delightful sense of humour. This Bassett is quite a different person from the last young man Mr. Lister played, and he is one of the few actors on the stage who step from one character to another and individualise them without the aid of any other than the ordinary make-up. One of the most charming things in the play is a little scene with the girl in the last act. Bassett is signing some letters, and he looks up nervously and smiles; nothing is said, and the whole thing is momentary, but so much is expressed.

The cast is a long one, and there is almost a regiment of clever people with little to do. Mr. Ernest Hendrie puts in an excellent quarter of an hour as the master tailor, and Mr. Arthur Cleave flits in amusingly once or twice as an untidy assistant-cum-waiter. Mr. Ernest Milton was almost too languid as the priggish and preposterous author, Pettigrew; Mr. Ewart Scott made the most of a "silly ass" part in the owner of the borrowed dress suit, and Mr. Morton Selton was the essence of vulgarity as Sir Alfred Parvin. Miss Lydia Bilbrooke looked very beautiful (which was all she had to do) as one of the guests at the reception, and Miss Isabel Jeans played the wicked and alluring siren to the life, or, anyhow, as these Vamp parts are usually played on the stage. There was nothing else to be done with it. Miss Dorothy Tetley made a sweetly pretty and appealing figure as the heroine and acted well when she had the opportunity, and there were good performances from Mr. George Elton as the familiar retired Indian officer type, and Mr. Tom Reynolds as the financial magnate. They all deserved better parts.

"The School for Lovers."

"Cosi Fan Tutti" has not been seen in London for twenty-five years, and Mr. Barry Jackson is to give it a trial at the Regent Theatre on April 28, 29, May 5 and 6, with the English title of "The School for Lovers." The performances of "The Immortal Hour" will be suspended for those evenings only.

The cast will include Kathleen Arkandy, Alice Moxon, Norah Pasley, William Heseltine, Herbert Simmons, and Arthur Cranmer.

'MEASURE FOR MEASURE.'

Fellowship of Players' Production.

Shakespeare let the Elizabethan pit have what it wanted when he rounded off the last act of "Measure for Measure." All the couples were nicely paired off, and we imagine the Bard smiled ironically as he handed Isabella to the Duke and even sent Angelo off to wed the unhappy Mariana. The whole play is a mechanical affair, and it is difficult to believe in either Angelo's duplicity or the Duke's fine regard for his subjects. Isabella is likest to a human being, and even she has no qualms about forsaking the cloister for the altar at a moment's notice.

The Fellowship of Players, who produced the play at the Strand Theatre on Sunday night, gave a very adequate performance, but none of the actors succeeded in making us believe in the characters. Mr. Ernest Milton put a good deal of thought and energy into his performance, and we did realise through him something of Angelo's curiously twisted character. He was rather slow in the beginning, and throughout the play a little too plaintive in tone; but, on the whole, it was a cleverly wrought study. Miss Grizelda Hervey, despite a tendency to strike an affected note occasionally, gave a fine, sincere performance as Isabella. There is a dignity about this young actress that fits her particularly for the part. A great deal depends upon the Duke, and, although Mr. W. Earle Grey gave an adequate performance, he never quite realised the possibilities of the character. Mr. Duncan Yarrow was good as Claudio, and Mr. Baliol Holloway made a delightfully high-spirited Lucio. Miss Helena Millais, Mr. Wallace Evennett, Mr. J. Leslie Frith, and Miss Mary Barton also acted well, and Mr. Andrew Leigh (who produced the play) played Pompey with a light touch.

"ROMEO AND JULIET."

Dramatic Players' Production.

Amateurs often step in where professional players, for various reasons, fear to tread, and here we have a newly-formed society beginning operations with "Romeo and Juliet." Last week's performance at the R.A.D.A. theatre was an inadequate presentation of the most magically beautiful play ever written, but, although much of the loveliness was lost, a good deal remained, for some of the players—most of whom are past or present members of the O.U.D.S.—were able to speak verse musically and intelligently. After the reports of his Hamlet in the recent Oxford production, Mr. Gyles Isham was a disappointing Romeo. He has a fine figure and a classic profile, but his acting lacks the lyric quality, and some of the finest speeches lost in effect because of the actor's inability to reach emotionally the heights of the verse. Mr. Isham has still to learn how to move gracefully, and in this he could take a lesson from Mr. Eric Bush, whose Mercutio was, taking everything into consideration, the best thing in the production. Miss Pauline de Bush spoke the lines of Juliet exquisitely and with a fine sense of the music of the verse. Of the others the best performance was given by Mr. Denis Watson, whose firmness of movement and diction was a relief beside some of the acting.

"THE RISING GENERATION."

At the Garrick.

People like vitality, whether on the stage or off. That is no doubt one of the reasons for the continued success of "The Rising Generation," which was given a new lease of life on Tuesday of last week, when it was transferred to the Garrick Theatre. "The Rising Generation" was first produced at the Shaftesbury on December 3, and Mr. Wyn Weaver and Miss Laura Leycester's farcical comedy, with its exhibition of youthful high spirits, has proved to be equally popular with the staid middle-aged and the youngsters.

The cast remains the same, with Mr. E. Holman Clark and Miss Sybil Carlisle so tolerant and charming as the parents, and Mr. Lawrence Hanray, who continues to play so well as the altogether delightful old butler—a rich little study. The "children" are still cleverly played by Miss Ena Grossmith, Miss Elizabeth Arkell, Miss Joan Barry, Mr. Robin Irvine, Mr. J. Cranstoun Nevill, and Mr. Lawrence Ireland. Miss Ethel Coleridge is as good as ever as the cook.

"To Have the Honour——!"

Mr. A. A. Milne's new play, now entitled "To Have the Honour——!" is to be produced at Wyndham's on Tuesday, with Miss Madge Titheradge, Miss Faith Celli, Miss Doris Cooper, Miss Joan Clement-Scott, Miss Una Venning, Miss Grace Lane, H. O. Nicholson, Basil Loder, and Sir Gerald du Maurier in the cast.

"The World of Wonderful Reality," the Hepworth picture play, shown at the New Scala, is a particularly pleasing production, providing, as it does, suitable parts for those engaging screen stars Chrissie White and Henry Edwards, and a marvellous panorama of Venetian scenery, in which many of the world-famous beauty spots of that delectable city are shown.

THE REALM OF MUSIC.

THE GOOSSENS CONCERT.

A last minute change had to be made in the programme of Mr. Eugene Goossens's chamber concert at Æolian Hall, owing to the parts of Arthur Bliss's new quartet, which was down for performance by the Philharmonic Quartet, being held up somewhere in America. Instead, Mr. Holding and his colleagues, Messrs. Bonvalot, Lockyer, and Sharpe, substituted Dohnanyi's work in D flat, and gave it a fine performance. So that the only new things in the programme after all, save for an unaccompanied song by Herbert Bedford, were three more of the piano pieces which Mr. Goossens turns out with such facility. He played these himself. "The Tug" had the most character. It was a fussy, eye-to-business, little sketch. The horizons of "The Tramp" were wider. Romance and a sense of beauty were expressed in it. "The Liner," less definite, had charm like the others. Mr. Goossens's sextet for three violins, viola, and two 'cellos, into some parts of which he has put the best of himself in this stage of his development, and Vaughan-Williams's "Three Roundels," with Miss Dora Labbette as the singer, were other items.

MISS SONIA HERMA.

Miss Sonia Herma's singing at her first and only appearance here a year ago evidently made a lasting impression, for she was greeted by a large audience on her return to give a recital in Wigmore Hall. It was a pleasure to hear her voice again, though she did not seem to be in quite her best form. These east winds of ours play havoc with sopranos' vocal-cords. Fortunately only a note or two in the highest register had suffered; elsewhere the warm, rich colour of the tone was untouched. And Miss Herma's interpretations were as interesting as our recollections taught us to expect from her. She has a high degree of imaginative faculty and keen dramatic instinct, and this makes her singing vivid and full of life. Glinka's "Doubt" and Gretchinanov's "Tears" were sung as though they had been experiences lived through. Rubenstein's "New Love," and, in the English group, Quilter's "Love's Philosophy," were examples of swift and direct building-up to the dramatic climax of a song.

MR. JOHN GOSS.

Mr. John Goss got together an interesting programme for his third—and last—recital at Wigmore Hall, and carried it out delightfully. He must be congratulated on having found some as yet almost unknown examples in the well-worked Tudor territory: Campian's gay and witty "I Care Not for These Ladies," Tobias Hume's "Tobacco," a topical ditty, and a very lovely song by Michael Cavendish, "Mourn, Marcus, Mourn." These are all in the Peter Warlock and Philip Wilson edition. To balance them were breezy Sea Chanties, in the arrangements made by Clive Carey and Sir Richard Terry, in which Mr. Goss had the support of the Westminster Cathedral Vocal Quartet. For a third group he went to Spanish Folk Song in those excellent arrangements—how grateful our singers ought to be for them—by De Falla. In them Mr. Goss made a remarkable success. Not only were the songs admirably vocalised, but the interpretations were full of life and dramatic character. Miss Dorothy Silk, who lent her assistance in some duets by Purcell, also sang a group of lieder with very pure and beautiful tone.

MR. GALE GARDNER.

One of the most ardent champions of native song, Mr. Gale Gardner, the tenor, gave another all-English recital at Æolian Hall. Though he admitted none but modern composers, he so far followed the fashion for things Tudor as to include some present-day settings of 16th and 17th century lyrics. Frederick Austin's "It Was a Lover," and Peter Warlock's "Thou Gavest Me Leave to Kiss," charming songs both, were among them. Newest of the new, since they are yet unpublished, were a group of songs by Miss Phyllis Norman-Parker (who acted as accompanist). Two of these proved highly popular, the reason for the more decided "hit" in the cases of "My Dog" and "The Fox-cub Speaks" being, perhaps, that Mr. Gardner, in such anecdotal songs, has "such a way with him" of telling the tale. It is lively and full of point. In the language of the other music-halls, he "gets over." A large factor in his successes of this kind is his wonderfully clear diction. The singing of his pupil, Miss Margaret Farrell, was also notably good in this respect. She has a bright, rich contralto, which she uses with freedom and naturalness.

MR. HAROLD ELVINS.

Mr. Harold Elvins, who gave a recital at Wigmore Hall, is an Australian pianist whose restraint and sobriety of style might be thought by some to be better suited to other kinds of music than to the Debussy pieces he played. He was most happily at one with the formal grace of a Minuetto by Janella, which could hardly have been more delightfully played. And, in spite of an apparent lack of warm imaginative faculty that was to be noted in some things, Mr. Elvins' interpretations on the whole made it plain to see that he is a sincere and cultivated musician.

STROLLING PLAYERS.

There is no doubt about the Mendelssohn "revival." Even the "Strolling Players," it seems, have been living—partly—on a Mendelssohn diet for the past few months, since they played the "Italian" symphony as the second half of the programme of their concert in Queen's Hall. The performance was a good one. To continue the simile, there is nothing in this symphony to cause amateurs as competent as these the slightest digestional disturbance, and the ease and the zest with which they went through it testified to complete assimilation. This performance alone gave reason to their conductor, Mr. Joseph Ivimey, to be proud of his flock. That their pride in him is also great they have already shown by insisting on working up a programme for an extra concert, in addition to the four already given this season, to take place on May 29, the proceeds of which, over expenses, are to be handed to Mr. Ivimey. But the tale of last week's concert is not done yet. Part of it concerns some very clear and crisp string-playing in Handel's "Water Music," another part, the alert and sympathetic support given, in Saint-Saëns' A minor 'cello concerto, to the brilliant soloist, Mr. Arnold Trowell, and the tactful accompanying of Miss Dora Labbette's sweet singing of a Mozart air.

MADAME GABRIELLE METHOT.

Madame Gabrielle Methot, a pianist one is always glad to hear, made one of her rare appearances at Wigmore Hall. The chief works on her programme were Liszt's arrangement of Bach's first organ Prelude and Fugue, and Brahms' "Handel" Variations, and these were played with her usual charm of manner and style. A clear-thinking brain and a total absence of mannerisms or affectations of any kind lend her playing authority and confidence—though it must be confessed that, for once, these excellent qualities were in danger of being negatived now and then in the Brahms by momentary slips which can only be accounted for by the supposition that even experienced professional pianists have their days of human weakness. Her tone, which is better described as luminous than by the trite word "brilliant," made the quieter variations wonderfully eloquent and expressive.

MME. ADELINA DELINES.

Until a few years ago, one of the great tests of style in singing was a good legato. It was a very necessary test, since the old style flowing music could not properly be sung in any other way than with a continuous stream of poised tone, divided, but not broken, by consonants, and getting its varied character from changing vowels. Now the striving is all after variety of colour, which is not, though it is supposed to be, another story, but only another chapter in the same one. But this is not the place to tell it. These thoughts were prompted by Mme. Adelina Delines' singing at Wigmore Hall. For she has a most excellent legato. It lent peculiar distinction to her interpretation of the aria from Handel's "Semele," "O Sleep, Why Dost Thou Leave Me?" to the 17th century "Have You Seen but a Whyte Lily Grow?" and, in fact, to all the songs in her programme, both old and modern. Mme. Delines had the support of three accompanists at the piano: Mr. Roger Quilter and Mr. Martin Shaw, who came to accompany their own songs, and Mr. Kiddle.

MISS MONICA HARRISON.

Miss Monica Harrison gave a song recital at Æolian Hall. Much interest attached to this first appearance of a sister of the well-known violin and violoncello players, and the many friends of the young débutante who were present saw to it that she had a good send-off on what, it is hoped, will be a successful career. She did not want for applause nor for more tangible marks of encouragement in the shape of gifts of flowers. The voice, a soprano, is pleasing enough in its easily-produced middle part, but outside that at both ends the tones are wrongly placed; and there is still so much to do to get it in order that the début must be considered as premature. In songs lying within the compass the singer made a favourable impression. Chausson's "Papillons" was daintily sung, and the success made in other songs of the type went to show that the light style is the most suitable to the voice and to the personality. It was a pity to attempt Debussy's "Air de Lia." Miss Margaret Harrison, who assisted, gave a very capable performance of Bach's "Chaconne."

COVENT GARDEN OPERA SEASON.

Miss Florence Austral is to be a member of the company for the opera season which the Grand Opera Syndicate open at Covent Garden on May 5. Among other English—or British—singers who have been engaged are Miss May Busby, soprano, and the Misses Edith Furmedge and Evelyn Arden, contraltos. It is feared that Strauss may not be able to fulfil his promise to conduct his operas, since he is at the bedside of his son, who is very seriously ill from typhoid fever. The casts for the "Ring" and the Strauss works are, it is interesting to know, practically complete.

VIOLIN AND SONG.

At the recital which Miss Margaret Fairless gave at Wigmore Hall with Miss Dorothy Robson she played, after Tartini's Sonata in G, and Elgar's Sonata, a group of pieces including Kreisler's "Tambourin Chinois" and some Kreisler arrangements. These showy things were entirely successful only in parts. Miss Fairless has neither the technique nor the temperament for virtuoso music. She has, however, what is much better worth having: the temperament of a musician. She was justified in undertaking the Elgar work. Miss Robson's Spanish group included two new songs by Turina, and three of de Falla's better-known ones. She sang them cleverly, though her voice is hardly flexible enough in the characteristic turns. Her operatic traning stands her in good stead in these dramatic songs. It helps her to give at any rate the semblance of passion.

Anton Maaskoff.

Mr. Anton Maaskoff, the celebrated violinist and a son of Mr. Maurice Moscovitch, has made a big success in Cape Town with his rendering of the Mendelssohn and Beethoven concertos. He is ably assisted by Miss Raie da Costa at the piano, and Miss Kate Barnes as the vocalist.

DANCE MUSIC AND SONGS.

Ascherberg, Hopwood and Crew's latest publications include several Continental successes. Among them are "Valse Plaintive," an attractively melodious intermezzo by Ernest Gillet, the composer of "Loin du Bal," and three fox-trots: "Ose-Anna," tuneful, sparkling, and full of rhythmical "go," written by Maurice Yvain, already famous for his "J'en ai Marre"; "O, Ma Gaby" (vocal this time), described as a ballroom electrifier, and known, too, as the mascot of the "Folies Bergère"; and "Katrina," with verses about Katrina's favourite saxophone and a haunting melody—one of Oscar Steiner's best. Right in the swim is "Sudanese," another vocal fox-trot by Montague and Redmond, an exceptionally fine dance number introducing popular Oriental effects in an attractive form. "Twilight Time," a valse by Charles Ancliffe, which promises to rival his "Nights of Gladness" and "Red Moon," has verses by Mme. C. Hubi-Newcombe. Two ballads come from the same publishers—"The Sweetest Call," by Alma Troon and John Morrow, and "By the Old Gate," by Allan May and Dorothy Forster. Both appeal by their direct and simple sentiment and graceful, singable melody.

ON WRITING A WALTZ.

The facile inventor of waltz melodies who, with but rudimentary technical knowledge, is yet ambitions of turning out a success, both commercial and artistic, will find all that he can possibly want to help him to achieve that end in "How to Write a Waltz," by Charles Ancliffe (W. and G. Foyle, Ltd., 1s. 6d.). Form and construction are explained in simple terms. To put it more simply still, in the author's words, the object of the book is "to show how a waltz grows right from the inception of the first melodic idea to its completion as a work of art." Mr. Ancliffe, since he is a successful composer himself, is able to let others into the secret of how to impart the professional touches that mean so much—what may be called the tricks of the waltz trade. Not the least important section is that devoted to the presentation of the work in the light best calculated to induce a publisher to consider it. The neophyte will find by experience that he cannot afford to neglect one of the hints given here for his guidance.

A recital, one of the series instituted at the Royal College of Music for the benefit of students on the threshold of a professional career, was given by Gena Milne (violoncello) and Angus Morrison (pianoforte). The programme included sonatas for the two instruments by Brahms (F major, op. 99), and Rachmaninov (G minor) Bach's Suite No. III, in C major, for violoncello alone, and a group of small 'cello pieces by Vivaldi, Marin Marais, and Sennallié.

The Meredyll Pianoforte Quartet have been playing works by British composers on their tour through Norway, Sweden, and Denmark. Everywhere, they say, press and public gave a warm welcome to Arnold Bax and Frank Bridge.

The New Queen's Hall Orchestra's offices are now at 52, Maddox-street, W.1.

Mr. Frank Mullings is settling down in Manchester to teach. But we shall still have opportunities to hear his Tristan and his Othello, for this decision, fortunately, does not involve his giving up opera or concert engagements.

Bournemouth's Easter musical festival opens on April 17 and lasts a fortnight. Sir Dan Godfrey, its organiser, is, of course, conductor-in-chief, but he has made arrangements whereby a number of distinguished musicians will in turn fill the conductor's chair during the festival. Sir Henry Wood is to officiate at the afternoon concert on April 22, Mr. Eugene Goossens at the last concert on May 1. Dame Ethel Smyth, Mr. Edward German, Dr. Granville Bantock, and Mr. John Ireland will all journey south to conduct their own works.

St. John's Hall, Penzance was crowded on Friday evening, when Albert Sammons, the famous violinist appeared, by special engagement, in a grand concert arranged by Mr. A. Victor Cresser. Sammons was assisted by Miss Doreen Kendall (soprano) and Miss Jenny Hyman (pianiste). Sammon's selections from his repertoire included Concerto in G minor, Sarabande et Tambourin, Welsh air, Slavische Tanze in A, "Liebesfreud," "Caprice Viennois," "Moment Musicale," and "Tambourin Chinois." Miss Doreen Kendall gave many delightful numbers, and Miss Jenny Hyman did good service at the piano.

In a paragraph concerning the forthcoming Empire Musical Festival to be held at the Crystal Palace, the price of the syllabus of competitions was given as 6s. It should have been 6d.

It was stated in a notice in "The Era" of the first of the London Children's Concerts, held on March 29 at Central Hall, that the youngest member of the audience, aged four, was Master Boult, son of Mr. Adrian Boult, the conductor. We now learn from Mr. Robert Mayer, the founder and organiser of the movement, that the youthful concert-goer is his own son. The next concert is to be held on May 17.

SONGS AND SINGERS.

B. Feldman and Co.

In Randolph Sutton's "Spare Parts" revue Mr. Sutton himself features "In a Tent," "If They're Irish, Bring 'em All In," and "Not Here, Not There," all three numbers receiving the excellent treatment for which the popular light comedian is famed. Also in the production, and scoring an emphatic success, is Dorothy Brett, whose vocal contributions include "Harmony Baby" and "Say It While Dancing." Another outstanding performance in "Spare Parts" is that of Belle Harrison in the attractive new number "Midnight Rose." Marie Blanche, who appears at the London Alhambra on April 28, will work "In Love With Love" and "Maybe" during her engagement. Miss Blanche is delighted with the two numbers mentioned, and an artistic performance is certain.

W. S. Percy has taken up "Is There Any Room in Your Little Bed for Me?" and will feature it at the Alhambra (April 21) and at Wood Green Empire, Coliseum, and Hackney Empire on following weeks.

Victor King has added to his Feldman repertoire that clever number "I Ain't Going Back to Nowhere," and this, along with "A Smile Will Go a Long, Long Way," are splendidly handled by this increasingly popular performer.

Kirkby and Hudson have taken up "If They're Irish, Bring 'em All In," and the usual sparkling performance of these two brilliant artists will find all the good points in this cleverly-written Irish comedy song.

"Dolly's Revels," at the Piccadilly Hotel, feature June and Ralph Whitehead (of the "Nellie Kelly" company). In addition to the principal "Nellie Kelly" numbers, these two first-class performers are making a real big feature of "Happy-Go-Lucky in My Old Kentucky Home."

It is agreed on all hands that the novelty and comedy songs issued by the House of Feldman are well ahead of any others in similar connection. "Horsey" and "Turned Up," along with "Is There Any Room in Your Little Bed For Me?" are being worked by many front-rank performers, who find them extremely popular with the public.

Feldmanism caters for all branches of musical entertainment, and concert party managements now realise that to draw from the Feldman list means all-round success. Easter week will find Feldman numbers wherever concert party attractions are offered. Feldmanism has supplied the Carnival song for Blackpool, and committee and public are delighted with the selection. "Hello! Hello! Hello! It's Blackpool Carnival Again!" will find its melodious way into all hearts this summer.

Lawrence Wright Music Co.

Doris Ashton, who is at the Hippodrome, Willesden, this week, has signalised her return to vaudeville by scoring one of the biggest hits of her career with the superballad of the year, "Riviera Rose."

Not only is Horatio Nicholls' "Riviera Rose" being played as a valse by all the leading bands, including the Savoy Orpheans, at the Savoy Hotel; Jack Hylton's Band, at the Piccadilly; L'Oonie's Band, at the New Corner House; the Trocadero Orchestra, conducted by Winifred Arthur; and many others; also sung by forefront concert and vaudeville artists, but it is being danced during supper-time at the Trocadero by those famous dancing experts Babette and Franklyn Graham with the greatest possible success.

Eric Godley has been specially engaged at the Hippodrome and Princess', Blackpool, for a fortnight, commencing last Monday, and he is featuring "Riviera Rose," "Just a Girl That Men Forget," "I Was a Fool," and "They Were Singing an Old-Fashioned Song," and incidentally making a very big hit.

In Reg. Astley's "Money Talks" revue, at the Hippodrome, Coventry, three of the biggest vocal successes are "Riviera Rose," "I Never Miss the Sunshine," and "Home in Pasadena," all of which win repeated encores.

In Dick Ray's "Kick-Off," at the New Theatre, Oxford, in addition to a host of other Wright winners, three new hits have now been added, viz., "Riviera Rose," "Twelve o'Clock at Night," and "Out Where the Blue Begins."

Arthur Jeffreys, who sings "Just a Girl That Men Forget" in "Cabaret Nights," produced "Riviera Rose" also, this week, at the King's, Southsea, and scored an immediate triumph.

Dorothy Dagmar, writing from Cologne, states that "I Love Me" and "When It's Night-time in Italy" are very popular there, the latter making a strong concerted number. "Banana Blues," "I Was a Fool," and "Come and be Matey, Katey," also go big with Miss Dagmar and her company. She sings to Irish, Scottish, Yorks and Lancs troops, and works a complete Lawrence Wright repertoire.

Harry Mansfield, musical director of Harry Ray's "A Good Idea" company, writing from the Empire, Langley Moor, Co. Durham, states that "Seven and Eleven," "Romany Rose," "Felix Kept on Walking," and "Robinson Crusoe Blues" are everywhere enthusiastically received.

Meazza and Adrienne will specially feature "When It's Night-time in Italy" and "They Love It" in their fine dancing act when they open at the Coliseum on April 28.

Lillian Carter is creating a sensation at the Hippodrome, Devonport, with her superb renderings of "Riviera Rose" and "Just a Girl That Men Forget."

Lew Lake is specially featuring "Riviera Rose" in all his revues. In "Klu Klux Klan" the Georgian Singers have made an unqualified hit with this wonderful ballad hit.

Jessie Allan will open at the Winter Gardens, Blackpool, at Easter with "Riviera Rose," which she is convinced will be the biggest song-success she has ever sung in the Ballroom there.

Francis and Day.

The great army of professional artists, and especially those with summer engagements at seaside resorts, will be vastly interested by the very important announcement appearing in this issue, calling attention to the firm's new "Quick Study Song Book," a handsome brochure of extremely handy size to fit the pocket, containing the words and music of nearly forty new songs, which will be forwarded entirely free of charge to all who apply for the same, and enclose their professional card and the coupon annexed to the house's full-page advertisement elsewhere. By means of this work the necessity of carrying about with one a batch of full-size professional copies of songs—so apt to get torn or creased—is entirely done away with, and a new song can be committed to memory daily or studied at odd moments in train or dressing-room with a minimum of inconvenience. The words of each song in the volume are entirely complete, the music only being engraved in a condensed form, and, unlike the usual copies, will not topple over if placed on the piano.

As an example of the up-to-dateness of the collection of songs enshrined in the pages of the volume, it may be mentioned that it includes the most recent hits of such foremost artists as Dorothy Ward ("You've Got That Irish Way Wid Ye"), Fred Barnes ("Vivian" and "Stealing to Virginia"), Scott Sanders ("Pottering Along"), Dollie and Billie ("It Ain't Gonna Rain No Mo'"), Laddie Cliff ("My Gal's Face"), George H. Elliott ("Moonshine") and Dick Henderson ("Do You Realise? or, You are Breaking Somebody's Heart," and "You Were Right—I Was Wrong." Of course, "'Maggie!' 'Yes, Ma!'" and "Sing Along, Sambo," would be sought for by many, so they also have been included.

"I Shall Always Hear You Singing in My Heart," Leslie Elliott's charming new number, is this week scoring a hit at the Clarence Pier, Southsea, in the safe hands of Eric Godley, who is accompanied on the pianoforte by the composer.

Keith Prowse.

"Bells of the Sea"—our great sea song—is going better than ever, and is being sung in all parts of the country. The following are a few of its latest recruits. Thos. H. Robb, at the Villa Villa Restaurant; Claughton Holdsworth, at Stockport; T. F. Mils, at Chiswick; Fred Decuna, at the Palace, Luton.

The Hessrys, at the Hippodrome, Preston, last week, and Pavilion, Ashton-under-Lyne, this, are scoring nightly with their favourite number, "Then Will I Sing to You," which they state is their greatest success.

Fred Barnes, at the Palace, Luton, met with unprecedented success last week, where he gave "That's the Tune" in his inimitable way.

Ernest Glover, descriptive vocalist, a great favourite in the Doncaster district, has been charming his audiences with "I Love a Little Cottage," "Lassie o' Mine," and "God Touched the Rose," all numbers which have a strong appeal to Yorkshire audiences.

Bert Johnson, light comedian, had a very successful week at Preston Hall, Sylesford, where he featured "Down on the Farm" with delightful effect.

At Boots' Café, Trent Bridge, Nottingham, last week, Harold Stephenson gave "God Touched the Rose" and "Romany Love"—two delightful numbers, which met with repeated encores.

Miss Iris D'Aubigné, who presents "Jolly Juveniles," reports wonderful success with "Last Night on the Back Porch."

Miss Lilian Cox, a delightful soprano, states that "God Touched the Rose" and "Romany Love" are numbers which always appeal to an audience and win applause for the singer.

"Love's a Sailor," a delightfully refreshing number, is a great favourite with soprano singers, and one that always wins an encore; Miss Boris Cowan, at the Sunday League concert, Stratford Empire, recently scored a wonderful success with this number; Bessie Hargreaves and Teresa Day also feature this song, and find it a "winner" everywhere.

Adeline Senior, soprano, at the Winter Gardens, Bournemouth, is a favourite turn. She is always sure of an encore for her delightful rendering of "Just For a While," and "God Touched the Rose" is also a number that appeals to every class of audience.

Daisy Nash and Alf. Swain (comedy entertainers) are scoring nightly with "Down on the Farm," which they consider the best number they have had for years.

At the London Music Hall, Shoreditch, last week, Messrs. K. Van Biene and Harry Stafford presented for the first time in England a new symphonic syncopated orchestra known as the "West-End Band," under the baton of Mr. Leo Croke. All the music has been specially arranged and orchestrated by Mr. Stafford. Among the numbers featured were "Love" (published by Darewski), "Twelve o'Clock at Night," "Love is Just a Flower," and "Annabelle" (published by the Lawrence Wright Music Company).

A special feature was made of the Grand Opera Medley composed by H. Stafford. This band is open to accept engagements for either music halls or first-class dancing establishments on application to Mr. K. Van Biene, Victory House, Leicester square.

R.A.D.A. STUDENTS.

Matinee at the Globe.

The annual public performance by the students of the Royal Academy of Dramatic Art was given at the Globe Theatre on Friday, the 4th, when Mr. Henry Ainley, Sir Johnstone Forbes-Robertson and Lady Tree acted as judges. The acting reached a fairly high average, and, as usual, there were one or two exceptionally good performances. The high-water mark of the afternoon was attained by Miss Marjorie Insall, who played the name part in an excerpt from Racine's "Athalie," and gave an intense and passionately-felt piece of acting. It was quite in the grand manner, and one can safely predict a future for this young actress.

Apart from this performance, the students were at their best in modern plays, and especially those that have recently been played in London. We question the wisdom of giving scenes from pieces from which the students can model themselves upon the original creators of the parts. The first act of "The Likes of Her" was well handled, but both Miss Ivy des Voeux and Mr. Carleton Hobbs only succeeded in giving very clever and carefully-observed imitations of Miss Mary Clare and Mr. Leslie Banks. Mr. Eric Serle did, however, succeed in giving an original idea of Mr. Bray. Mr. Carleton Hobbs was much better as Monsieur Duvallet in "Fanny's First Play," the third act of which was creditably played by all concerned. Duvallet's long speech was well varied and finely sustained in interest, and the performance revealed Mr. Hobbs as an actor from whom good things can be expected. In this scene, Mr. J. Ulf Machell did some interesting work as Juggins, Miss Paula Trevanion gave a clear-cut piece of acting as Margaret Knox, and Miss Nora Soole was unusually good as Mrs. Knox.

The first act of "Nan" was noteworthy for a firm, vigorous and finished rendering of the shrewish Mrs. Pargetter by Miss Ruth Povah. It was one of the most accomplished things of the afternoon. Miss Olive Adams also acted well as the deceitful Jenny Pargetter. The two scenes from Shakespeare—Act I, Scene 2 from "The Two Gentlemen of Verona" and Scene 5 from the third act of "Romeo and Juliet"—were not so good, although Miss Laurie Walch, who played Juliet, had some excellent moments; Mr. Eric Serle managed to impress us very favourably as Romeo.

The other items in the long programme were three delightful dances arranged by Mr. Louis H. d'Egville. They were charming little compositions, and the solo dancer in the Ballet Divertissement, Miss Lorna Jerman, certainly has a future before her.

Following are the awards:—The Bancroft Gold Medal, Mr. Carleton Hobbs; the Academy Silver Medal, Miss Marjorie Insall; the Academy Bronze Medal, Miss Ruth Povah. Sir Johnstone Forbes-Robertson awarded a special bronze medal to Miss Laurie Walch, and Mr. Henry Ainley gave a special bronze medal to Mr. Reginald Gardiner.

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F. M. FARMER, Town Clerk.

Municipal Offices, Pontefract. April 8, 1924.

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EASTER HOLIDAYS.

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FROCKS AND FANCIES.

Margaret Bannerman's Opinion on Clothes—Veils Again—How to Wear the Eton Collar—Nottingham Lace—Scarves on all Occasions.

"Clothes absolutely make the woman," said Miss Margaret Bannerman to me at the Paul Poiret midnight mannequin parade at the Carlton last week. She, and all the other members of the cast, are going to have new frocks at the beginning of May, when "Our Betters" reaches its—I've forgotten how many hundredth performance. It was then that she told me about the portrait that young Michael Sevier, an artist born in Russia of English parents, is painting of her. Instead of the usual diaphanous draperies or one of the wonderful frocks she wears as Lady Pearl, she has been painted in a jumper with—black kid gloves! Rather startling and absolutely novel, but, as Miss Bannerman wisely said, "If your hands are not your best point, well, hide them." I haven't seen the portrait myself yet, but when the paint is dry I shall!

France v. Bradford.

We've had plenty of dress shows this week, too, to make us forget the monotony of the awful weather and to tempt us to take time by the forelock and buy, for "with winter here, can spring be far behind"? Personally, I don't think we shall get any spring at all, but plunge straight away into summer. However, Princess Mary went to the show at Claridge's to see the models and material the Bradford Chamber of Commerce have got ready to show at Wembley. They told me there that over a thousand dresses had been made and that 40 mannequins had been selected to show them.

What Interested the Princess.

Princess Mary singled out a suit of green made of a material a sort of cross between spongecloth and knitted fabric, and was quite interested when she was told it had been christened the "Harewood." A double satin marocain made many of the frocks, and some rather attractive double woollen materials made of finest Australian wool went by the name of "Anzac." There was much technical explanation about some of the silk with "ombre" designs and others called "rayonne," which were achieved somehow by means of the sun's spectrums and photography—but, being nothing of a scientist, I am unable to explain this intricate process further. When we can turn out such materials of our own, why make such a fuss of the French fabrics?

Lace.

It was in the afternoon all the Nottingham lace frocks were shown. These were made by the Queen's dressmaker, and the Queen herself takes some great interest in this particular industry. The lace is machine-made, but copied from priceless antique pieces, and in the majority of cases dyed to match the frock, of which it formed the main decoration. These were cut on the lines of a chemise dress and made of satin, marocain or georgette.

Large Hats and Veils.

It was at Eve Valère's in Knightsbridge that I saw some of the most attractive of the picture hats which, so it is predicted, will oust the cloche from its point of vantage. Most of them had veils, I noticed, but veils of the finest filmiest net, sometimes just shrouding the eyes with that little touch of mystery that is so attractive, and with falling ends over one shoulder or over both—anywhere, in fact, but where a veil used to be expected to fall, at the back of the hat! But the unexpected, happening as it always does, never fails to interest. Speaking of summer hats, I hear that pedal straw is one of the favourites. It was at Eve Valère's, too, that I saw how distinctly becoming the Eton collar can be, and a change, too, from the millions of Peter Pans we have seen everywhere for the last few months. These were exactly like the ordinary Eton boy's collar, only about four sizes larger to leave room for our necks to move freely about without getting scratched on the starch.

A Reassurance.

I expect you have been rather like myself about scarves—buying, I mean, with rather a niggardly hand, because you thought that, as they were so popular, they couldn't last. Well, I'm reassured about this; so many of the best brains among the buyers in the big shops are staking their reputation on the scarf staying with us until, at any rate, next winter. To insure its doing so, they are doing all sorts of things so that the clever woman can always wear the scarf with a difference. In suburban shops you can buy scarves for about 5s. 11d. In the West End stores you can pay as much as 4½ guineas for them. Then, of course, there are so many ways of wearing them.

Unique.

Debenham and Freebody's have the most wonderful assortment I've ever seen, and even their cheapest, which is 16s. 9d., are made of China silk deliciously patterned, but with a plain border, or of crêpe and georgettes, while their more expensive series at about 29s. 6d. have the Batik effect. A great many of the longer scarves are being made Batik fashion by English artists, and such a glorious assortment of colours they have achieved. When you get up to the 4½ guinea scarf they may be specially dyed rainbow shades or made of black georgette beautifully embroidered and lined with crêpe de chine in some bright colour.

The Waistcoat Effect.

Perhaps the most brainy idea in scarves at the moment are those made of fine soutache in elaborate designs at Debenham and Freebody's. They are lined with crêpe-de-chine. These are meant to be worn with the new tailored suits so arranged that they look like a waistcoat as well as a scarf.

Up-to-Date.

Isabel Jeans wears everything that the up-to-date woman should wear in "A Perfect Fit," and her silver lamé sheath-like gown with a low-hung, narrow square train of cloth of silver had, of course, a trail of orchids on the shoulder and a trail of clear pink net to form a cascade at one side. In the last act she had on a most effective white coat and frock, the gown embroidered with a little spray of flowers from the waist upwards, and the collar and cuffs lightly outlined with galon of the same colours.

Hats of the Future.

Just as I'm certain about scarves, I'm uncertain about hats—the hats of the future, I mean. Of course, it doesn't matter much, since every wise woman knows that, just as manners maketh the man, so changes of hats make that variety in woman that men affect to despise, but really find delightful. Anyhow, there are signs that hats are going to change. The other day at a drawing-room meeting to discuss plans for next week's Empire Ball at the Hill, nearly every smart girl and woman seemed to be wearing a hat that was either tricorne or made to look like a tricorne by means of pheasants' feathers or others of that ilk arranged to droop down on either side of the face. One girl, wearing a green duvytyn hat with green feathers faintly edged with gold, carried a green suede bag and wore suede shoes and stockings. Very effective!

Court Gowns.

The loveliest of Court gowns were being shown by Machinka last week, but I was more interested in their afternoon frocks, suitable for walking out on dull days. One of these had a tunic of finely tucked crêpe-de-chine over a wonderful sheath gown of the same material, with bateau collar and hem made of three different coloured petersham ribbons. Quite a new idea. By the way, Machinka is opening a new department for the girl with a limited dress allowance.

BEN GREET ACADEMY.

Students' Performance.

In the performance given by the students of the Ben Greet Academy of Acting at the Bijou Theatre, Bedford-street, the most satisfactory representation came last in the programme—the first act of Harold Terry's comedy, "General Post." The aristocratic Sir Dennis and Lady Broughton were capitally portrayed by Mr. Charles Nield and Miss Eleanor Garland, while the rebellious daughter, Betty, had a bright and attractive representative in Miss Eileen Cuka. Mr. Albert Bevis played easily and naturally the part of the young tailor, Mr. Smith; and Miss Phyllis Lehmann did very well as Betty's brother Alec.

In a scene from "As You Like It" Miss Dorothy Thwaites was a pleasing Rosalind and Miss Dorothy Rushworth scored as Celia, praiseworthy work being also done by Miss Jessie Tandy as Phœbe and by Miss Freda Kelly as Silvius. In the first act of Sidney Grundy's "A Marriage of Convenience" the students, in the costume of the Louis XV. period, did not seem so much at home; but in Graham Price's rather depressing one-act play, "The Song of the Seal," Eleanor Garland, Doris Baxter, Charles Nield, and Albert Beis all gave satisfactory portrayals. The programme also included a gavotte and a pastoral, in which the verses were effectively spoken and the dancing was charming. Every credit is due to the principal, Miss Lillian E. Simpson, for the degree of excellence shown by the students, who had been carefully rehearsed by Mr. Fewlass Llewellyn, who also produced the plays, while Miss Olive Deets was responsible for the dances.

EDNA MOYNIHAN'S DANCING DISPLAY.

Under the patronage of H.H. Princess Helena Victoria and H.H. Princess Marie Louise, Miss Edna Moynihan gave a children's dancing display at a matinee at the New Cross Empire on Saturday, April 5. A fairly large audience assembled and thoroughly enjoyed the display, especially by the little ones, and Miss Moynihan is to be congratulated on her pupils. The "Danse des Petit Enfants" was very sweet, and a study in curves. "To a Wild Rose," by the principal herself, was heartily appreciated. "The Seasons," a "Pas Seul," and a "Prairie Dance" (Miss Moynihan and pupils) were other items in the long programme.

Miss Dorothy Varick rendered some of her inimitable sketches at the piano, and well deserved the encore demanded. Mr. Evedon Cleather sang four songs, with "The Old 'Superb,'" (from "Songs of the Sea") as a final number. A baby bunny dance seemed to be thoroughly enjoyed by the children themselves, and must have delighted the parents, who were present in great force. To a very pretty setting, "The Garden of Dreams" brought the afternoon's proceedings to a close.

Mr. C. W. Bowerman, the popular M.P. for Deptford, gave a short speech from the stage, thanking the Princess Helena Victoria for her presence that afternoon, and intimating a satisfactory balance on the right side in aid of the funds of the Agnes Parr Nursery Home, Garrad's-road, Streatham, for which the matinée was given. He also complimented Miss Moynihan on the ability shown by her pupils, from the oldest to the youngest. The Home is appealing for funds to wipe out existing debt.

Brighton Council took a step in the wrong direction, apparently, when they disbanded the municipal orchestra. Visitors and residents join in demanding its restoration, and it is now proposed to form a body of 36 players.

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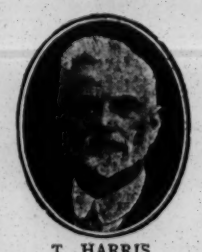

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WEDNESDAY, APRIL 16, 1924.

THE COMPETITION OF THE CABARET

RUMOURS are abroad that theatrical and variety managers are contemplating a campaign against the cabaret, and in giving currency to the report the "Evening Standard" declares that the reason of the movement is that theatres and music halls have to pay entertainment duty and the cabarets do not. Human nature being what it is, the "Standard" adds, "to have a dig at the other fellow who escapes the disability is only natural."

Anomalies of Licensing.

Far weightier reasons, we would point out, are at the bottom of the movement. The idea, we submit, is to direct attention to existing anomalies of licensing. A long and weary struggle has been waged by regular houses of entertainment against the restrictions imposed upon them, and any action that they may take is designed to promote the establishment of a system of fair play for all. It is not equable for hotels to be permitted to give entertainments which compete with theatres and music halls and be free from regulations regarding the sale of refreshments, the entertainment tax, and other impositions.

It is a glaring anomaly that one house should have to take out a theatrical licence in order to be allowed to sell intoxicants, and then to wait a month for the privilege, while others can give shows and supply drink up to two o'clock in the morning. The scandal was emphasised when, with a laudable desire to render justice to music halls, the Theatres Committee of the London County Council decided to recommend that in their licences the words, "No intoxicating drinks shall be sold in the auditorium," should be substituted for "No intoxicating drinks shall be sold on the premises." The Committee came to their conclusion only after long and earnest consideration of the question, but their recommendation was ruthlessly and wantonly turned down at the meeting of the whole Council, when people who knew little and cared less about the subject voted against the resolution.

Compare this decision with that of a recent occasion when the Council agreed to extend the hours of the cabaret to 2.0 a.m. in order to provide for the influx of visitors who were expected to arrive in London for the Empire Exhibition at Wembley.

Uniform Treatment.

The number of recognised cabarets in London up to the present scarcely reaches a score, but there is no doubt that they have come to stay, and that they will spread. They have the same talent at their command as that at the halls, and their announcements read exactly like those of the variety theatre. Moreover, representatives of London hotels are scouring the Continent to find attractions. The opposition thus set up against the places which provide amusement minus the attractions of the supper-table should not be rendered more acute by loading them with restrictions under which their competitors do not suffer.

It was described as a "rally of killjoys" when in 1922 opposition was made by the Entertainments Protection Association to the proposal to allow 12 performers instead of six to appear at a leading hotel, but the main point was that all persons engaged in providing a music hall entertainment should be subject to the same provisions, and that there should be uniform treatment for all. It was submitted that if it were contrary to public policy that drink should be sold at the music halls between 8.0 and 11.0 it was also contrary to public policy that drink should be served at a music hall entertainment between the hours of 11.0 and 12.0. It was on the point of consistency that SIR JOHN GILBERT moved and carried the amendment that no alteration should be made in the stipulated number, and it is on that point that any opposition to the cabaret by theatre managers will be based.

No sane person would find any satisfaction in preventing the public being entertained in the best fashion at hotels, but they should not be allowed facilities and relieved of responsibilities borne by others whose sole claim to public patronage is that of entertainment. While opera can be presented at restaurants and variety acts given at hotels free of entertainment tax, so long will the legitimate houses of amusement retain a feeling of resentment. To describe their attitude as that of the dog in the manger is not only erroneous; it betrays an entire misconception of the position. There is one way at least in which this unfairness may be remedied, and that by conceding to the theatres and halls the privilege which was denied them at the last licensing sessions.

WHY I SING IN CRINOLINE.

AN ATMOSPHERE OF ROMANCE.

By EDNA THOMAS.

It may seem strange, but it is nevertheless true, that I have never appeared at any theatre in my life except the London Coliseum. For I have spent the whole of my professional life on the concert platform.

Therefore, when I am asked what is the difference between English and American audiences, I can only give an opinion based on my experiences on concert platforms in the two countries. The British audiences are just as spontaneous as American audiences. Although in my line of specialty there is very little difference, yet I find the English audiences are more faithful to the artist. They will come time and time again to see and hear the artists of their choice, and this fact gives great pleasure to the artist, as well as encourages her in her work.

Then, again, British audiences will ask for things they want very much more than American audiences do. It was a common occurrence for me to hear on the occasion of my last visit to the Coliseum last year, when I stayed eight consecutive weeks, of people coming twelve or thirteen times to hear me in my plantation songs and negro spirituals. One man told me himself he had been 19 times, while only the other day one of my friends told me that she had heard of a man who came 47 out of 48 nights to listen to me. This is extraordinary; it is almost unheard of.

Even bell-boys in hotels often say that their sisters had seen me several times, and each time had taken friends. So that the singing of my little songs apparently makes a common appeal to everybody.

There is one interesting happening at the Coliseum. It is the "attention" some of my admirers pay to me by sending me bouquets of flowers. These bouquets come continually, and, of course, I am more than gratified by them. In America it is the usual custom, on making her first appearance, for an artist to receive lots of flowers, but here in England someone or other is always sending them to me.

This is something peculiarly British; nay, probably peculiar to London, for I cannot speak of any other places in England than London and Cambridge. And I notice that the audiences give my accompanist, Miss Mary Hyams, who comes from New Orleans, a great applause when she takes the curtain call with me.

So, you see, we have been given more than a sporting chance by British audiences. On my first appearance this season at the Coliseum it took me a good part of my first song to get my poise. So enthusiastic was the applause that it rather cut my breath.

It has often been asked why I wear the crinoline on the stage. When I first started to sing my type of songs I found that the best songs were those that the slaves made up while at work prior to their freedom in 1861, and that my audiences did not quite understand that these little songs were not simply cultivated jazz. They are absolutely the songs which the niggers composed and gave expression to in their dancing, which they had to curb when they came from the jungles with their roodoo dances and other ceremonies. The white people whom these slaves served at length began to hum these little tunes, and before they could realise it these white folk on the plantations knew the songs of their slaves as well as the slaves themselves. This tended to bring about a better relationship between the slaves and their masters.

MISS EDNA THOMAS.

So that is why my accompanist and I use the crinoline. It projects the audience into an atmosphere of romance and the things that make for a most sympathetic atmosphere.

What about my future? Well, I shall make a tour of the world as soon as I have finished in London, returning to the United States in January, 1925. I shall pass through Port Said on to India, then down to Australia and New Zealand; subsequently to Java, and possibly Singapore, and thence by way of China, the Philippines and Honolulu back home. In all these parts there is a large Anglo-Saxon element. I shall change my programme a bit, and shall also do concert work. I shall even go to Perth and Fremantle, which are places not usually reached by artists because of their distance.

THE DRAMA IN AMERICA.

"Nancy Ann"—"Paradise Alley"—"The Main Line"—Equity and the Managers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 5.—"Nancy Ann," a comedy in three acts, by Dorothy Heyward, produced last Monday at the Forty-ninth-street Theatre, enjoys the distinction of being a Harvard prize play. Nancy Angeline Van Cuyler Farr, a lively young girl, who is an heiress, has been brought up by four elderly and aristocratic aunts. Having been drilled in all the proprieties, and denied the slightest exercise of initiative, she is ripe for revolt. The crisis comes when she is about to be formally introduced to Society. Dreading the ordeal, and driven to desperation by the conflicting orders of her domineering relatives, she escapes through a window just as the guests are arriving, and seeks an interview with an actor-manager, a matinée idol, whom she adores in secret, and whose portrait she carries in her bosom. When she approaches the great man, he will scarcely deign to look at her, and, as a last resort, to prove her ability, as an actress, she suddenly denounces him violently, using the lines spoken by the outraged heroine of a melodrama which she has been stealthily studying. The manager, believing her to be in earnest, and fearing that she is trying to blackmail him, seizes the telephone, and summons the police. When she is subjected to the "third degree," he discovers his mistake, becomes deeply interested, tries her in a love scene from a new play that he is rehearsing, and finally, after her aunts have come to claim her, becomes her lover in earnest. Francine Larrimore has scored a success in the title rôle, and Tom Nesbitt plays the matinée idol uncommonly well.

"Paradise Alley."

The new musical comedy at the Casino that bears the above title has some catchy tunes and a very attractive chorus. It is funny, too, at times. The first act is laid in New York and the second in London, where Bonnie Brown, who hails from Paradise Alley, scores a success at the Piccadilly Theatre, and becomes a reigning favourite. Rudolf Zotz, a theatrical manager of the familiar musical comedy type, "discovers" this humble denizen of New York's east side and introduces her to the London stage, only to lose her to a singing pugilist named Jack Harriman, who follows her across the Atlantic and wins her away from a wealthy suitor who has tried to make her believe that her prize-fighting lover has been untrue to her. Helen Shipman, who sings well and has a pleasing personality, appears as Bonnie Brown, and Charles Derrickson represents her lover. George Bickel as Rudolf Zotz makes a decided hit. The piece was produced by Carle Carlton. Charles W. Bell and Edward Clark wrote the book. Howard Johnson is responsible for the lyrics, and the music was composed by Carle Carlton, Harry Archer and A. Otvos.

"The Main Line."

Among the subjects discussed or satirised in this three-act comedy by Grace Griswold and Thomas McKean are the servant problem, fashionable charity, post-war decadence, Bolshevism, the crime wave, prison reform, and the gospel of personal service. The title of the piece is not very intimately connected with the main subject of the story, which is chiefly concerned with the revolution of social conditions brought about by the war.

(Continued at foot of next col.)

(Continued from preceding col.)

The play is now running at the Klaw Theatre.

"Wildflower" has just been withdrawn after a year's run at the Casino. "Abie's Irish Rose" will soon have been running for two years at the Republic Theatre. Austin Strong's delightful play, "Seventh Heaven," is still going strong at the Booth Theatre, although it is now in its eighteenth month. "Rain" has been running at the Maxine Elliott Theatre since November 27, 1922.

Julia Sanderson is now appearing as the star of the diverting and tuneful musical comedy, "Moonlight," recently produced at the Longacre Theatre. The part of Betty Duncan has been rewritten for her, and she sings two new musical numbers. One of these is a duet with Ernest Glendinning, "Old Man in the Moon," which has become very popular.

Mme. Simone and James K. Hackett were the guests of honour at a reception given by the Actors' Equity Association on the stage of the Forty-eighth-street Theatre last night after the performance of "Macbeth."

Ada Boshell, who had played 600 parts during her sixty-one years on the stage, died recently in Philadelphia. She was born in Liverpool in 1852, and came to America during the Civil War.

It is announced that the deadlock between the Actors' Equity Association and the managers has been broken, a compromise agreement having been reached at a meeting this week, which is satisfactory to both sides. A committee of five managers, representing the group of twenty-seven managers who recently announced their opposition to Equity shop, conferred with John Emerson and Frank Gillmore, of Equity, at this meeting. The terms of the agreement have not yet been disclosed, but recent proposals which have been under consideration have ranged from four-fifths Equity casts to thirteen-fifteenths Equity. There has also been a proviso that all non-Equity members should pay the equivalent of Equity dues to some other organisation of players.

THE PLAY IN PARIS.

Opera from Synge's Story—Retrospective Irony—Additional Independent Performances—Children's Special Matinees—"Sweethearts When a Boy"—En route for Cythere.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Henri Rabaud is responsible for the one-act lyrical drama arranged by Maurice Bourgeois from the vivid story of J. M. Synge, the Irish poet, presented to the local public on Thursday at the Opera Comique, under the title of "L'Appel de la mer." The scene is laid in a hut on the island of Arran, off Galway, and is somewhat gloomy. It reveals the monotonous existence, despite the dangers, of the inhabitants of that rugged region where the male population is destined to perish in the waters they love so dearly—and curse daily for their insatiable thirst for human victims. That is "The call of the sea." A fisherman has been drowned, and the coffin is prepared by his brother to receive the body when the waves shall be willing to give it up. But meanwhile the remaining brother is claimed by the sea, and it is his remains which are deposited by bewailing friends in the last resting place intended for the other. The action does not drag, but is too lugubrious for the score composed around it by M. Rabaud. "L'Appel de la Mer" was accompanied by Jules Massenet's "Le Jongleur de Notre Dame," ably conducted by Albert Wolff, and the ballet "Dame Libellule," by the American composer, Blair Fairchild.

"Bob et Moi."

It could be thought that Ed. Sheldon's "Romance," now running at the Athenée, had inspired André Barde and Lucien Mayrargue in concocting a book for the musical comedy revue, with a score by Charles Cuvillier, which is billed as "Bob et Moi." The idle fellow Bouvel de Pontheau (Le Gallo) is engaged to the wealthy Simone Gouzien (Mlle. Parisys), daughter of a sort of profiteer (Serjius). His particular friend, Therese Berny (Suzanne Raymond), of the Comédie Française, considering herself far above the common herd of actresses because she belongs to a State theatre, gets annoyed and warns her lover of the peril of mixing with such people. He takes to smoking opium, and under the influence of the drug he dreams he is once more a boy in a sailor suit, and sees himself (in the form of Clara Tambour) surrounded by the other characters thirty years younger. We have a retrospective view while he smokes his pipe of peace, and hear of the doings of certain prominent folks when they had not yet got into office. There are some truisms and sarcastic thrusts in comparing their former doctrines with their present actions. His prospective father-in-law is a sort of coster with revolutionary ideas. When Bouvel comes to he starts out to change his allotted future, breaking off his marriage and his liaison. Fortunately, a friend sets his house in order and brings him back to his more practical senses of taking only a rich wife, with a satisfactory, rational sequel in these material days. "Bob et Moi" provides opportunities for the cast to play transformation parts from 1924 to 1893, in costumes of the period, and then again up-to-date with stylish dress.

"Trois Hommes, Trois Consciences."

This is a three-act effort by Mlle. Aimée Blech, presented last week by the Theatre Esoterique, which we mention for the sake of the record. A deserter (we suppose during the war, while not being too sure) in Alsace is pursued by the gendarmes, and hides with a peasant, whose daughter he abuses. Her patriotic father denounces the truant soldier, when the girl tries to save the unworthy man she loves, her brother being shot in mistake by the military.

"Alphonsine."

The Escoliers is one of the best and oldest known private stage societies for "bringing out" new talent. It has not been much to the fore of late, and the effort made last week does not add much to its lustre. The principal work submitted was "Alphonsine," three-act comedy, by Paul Haurigot, which nevertheless reveals true dramatic ability and a deep sense of observation. The heroine is a modest "slavey" in a cheap hotel, who imagines she detects a ray of happiness when a lodger makes love to her, but, owing to the jealousy of another servant, the dream is shattered, and poor Alphonsine is sacked. Marguerite Jamois must be specially mentioned for her interpretation of this character. The other item offered was

"La République des Femmes,"

a three-act comedy, by Pierre Lafenestre, which is less interesting. The author would fain imitate Aristophane, as did Maurice Donnay once in "Lysistrata" (which, by the way, is to be taken on again at the Theatre Mogador). This sort of revue shows us the ladies wearing the breeches—which is nothing new, as the action passes in ancient Greece—until a handsome leader arrives on a black horse. Andrée Pascal is the President of the Woman's Republic.

"Sidi Couscous."

Matinées for real children by a separate enterprise styled the Theatre du Petit Monde, now organised at the Femina, are a feature of the Champs Elysées this spring. The initial bill last Thursday was "Sidi Couscous," four-act comedy, by Mme. Germaine and Albert Acremant. There is a child actor called Lulu, who assumes the part of a devoted son going to rescue his father from Arabs in Africa. The boy is found by Morriss(an old salt (compere of the Cigale revue at night), stowawayed on a Mediterranean steamer, and this is a theme for fun much appreciated by the little folks. Of course, the father is delivered from bondage, and the youngsters cheer wildly.

"Le Chemin des Ecoliers."

Still another three-act comedy by André Birabeau was produced at the Mathurins on Tuesday. It is a sparkling glass of champagne to be taken without shaking after a digestible dinner. A boarding-school teacher converts his home at the seaside into an overflow resort when the local hotel becomes full. A variety of guests put up here, make acquaintance, and the atmosphere prevailing has a mysterious effect. The characters of different ages feel the influence of the classrooms and dormitories; they figuratively tramp the good old way to school; it is the "Chemin des ecoliers." The surroundings perform the miracle briefly recalling the sweet, honest days of infancy to these modern business men and society ladies, until true, disinterested friendship predominates—with tender flirtings. This charming trifle, crammed with diverting situations (quickly forgotten), is well handled by Jules Berry, R. Osmon, Emile Saulieu, Henry Burguet, Mmes. Marcelle Yrven, Simone Sandry, Marken and Therese Pierly.

"La Féerie Amoureuse."

The three-act piece (in six tableaux), by Saint-Georges de Bouhelier, offered at the Ambigu-Comique on Tuesday, rather disappointed the critics. Notwithstanding the frame, there is nothing funny about the coloured work by this serious poet, and it borders more on melodrama of the former Ambigu days. The danseuse, Jacqueline, disagrees with the producer of the ballet. "L'Embarquement pour Cythère," the latter considering the fabled island as a venue of misfortune, whereas the ballerine fancies it in its poetical light. Jacqueline is filled with joy, being rid of her lover Tullio, a stage companion, and having listened sympathetically to the declarations of Count Philip. But the matter-of-fact ballet master was right, for the poor girl discovers her new lover to be an adventurer, notwithstanding he is sincerely fond of his little sweetheart. Despondently she returns to Tullio, who is only too glad to take her back; but the realisation of his loss of the heart of a true woman causes the pseudo-Count to shoot himself at the wings while Jacqueline hesitates to embark for Cythère, while Tullio compels her to dance. "La Féerie Amoureuse" is well mounted and equally well played

THE VARIETY WORLD.

A New Thriller--Off to Australia—A Colonial Honeymoon—Vaudeville Golfing Fixtures.

A New Thriller.

Miss Nancy Price is to open with a new sketch, entitled "Proof," at the Grand Theatre, Birmingham, on Easter Monday. She will be supported by Earle Grey and Frederick Leister. The sketch has been written by Mr. William le Queux, and is, by the way, the first time that famous author has written for the stage. The scene is laid in the editorial office of an Italian newspaper, and is a detective thriller.

Germany and Foreign Turns.

"The Era" learns that there is some doubt as to whether the Executive Committee of the International Lodge of Germany will be able to see its way clear to raise its Franco-Belgian bar, even if the Belgians were to raise theirs, because of the existing French labour laws restricting immigration. It appears that French Consuls have been refusing to issue passports for German artists.

We hear that already anything from 300 to 400 months' work has been booked for British turns in Germany.

Percy Le Fre.

On Friday morning Percy Le Fre left Liverpool Street to join the boat at Tilbury for Australia, where he is to play a leading part in musical comedy, under the management of J. C. Williamson. Percy opens in "Good Morning, Dearie," at Sydney, and may not be back here until next spring. Many friends were at the station to say au revoir, these including Mr. and Mrs. Ernie Mayne, Percy and Alec Mayne, Mr. Slater, and members of the Le Fre family.

A Colonial Honeymoon.

Miss Cissie Austin and Mr. George Holloway were married on Wednesday at the Brixton Registry Office, and a number of friends took part in the subsequent celebrations. Among the party were Capt. Holloway, Granpa Holloway, Uncle James Holloway, Uncle Abey Holloway, Hickey and wife, Seth Egbert, Bert Lord, Mr. and Mrs. Jimmy Nervo, Poppy Ginnett, Mrs. Lockhart, Teddy Knox, Harry Ristor, Mr. and Mrs. Neil McKay, and many others. On Friday morning the happy couple left for South Africa per the Edinburgh Castle, where they are playing a season, and follow on with a visit to Australia. A number of relatives and friends were at Waterloo to see the boat train depart.

Vaudeville Golfers.

The Vaudeville Golfing Society's monthly medal last Friday was won by Mr. Dick Tubb, playing at West Bowling. The weather was very bad in town, but two stalwarts, Messrs. Horace Sheldon and Harry Barratt turned out at Raynes Park, but retired after several holes.

Charles Austin Cup.

To-morrow (Thursday, April 17) the Vaudeville Golfers will be out in force at Raynes Park to compete for the cup presented by Charles Austin. It will be recalled that all competitors have to use one club only. If we remember correctly, the "mid iron" was the favourite implement last year, but one optimist at least used a "mashie niblick" and put up quite a good score with it, too! It is medal play.

Match with Harrow.

The return match between the Vaudeville Golfing Society and the Harrow Golf Club, at Sudbury, last Thursday, was productive of much excitement, the Vaudevillians' comfortable lead among the earlier men being gradually whittled down as the later men came in, until the match finished "all square." Both Mr. Horace Sheldon and Mr. Bobby Hind beat their opponents (they took on two apiece), but Mr. Harry Barratt and Mr. Alfred Hayward were defeated; whilst Mr. Billy Bleach beat one of his opponents only. One of the best matches of the afternoon (it was too wet to play in the morning) was that between Mr. Charles King and Mr. L. Moss. Charlie was as much as four down at the beginning, but played splendidly in the closing stages, to finish "all square." Mr. Will Fyffe rather unexpectedly lost, but Mr. Harry Gunn (a new member of the V.G.S., and a good one, too) beat his man fairly comfortably. The full teams were as follows:—

V.G.S. Messrs. Horace Sheldon (capt.), Bobbie Hind, Will Fyffe, Charlie King, Harry Gunn, Billy Bleach, Jack Humphreys, Harry Barratt, and Alfred Hayward. Harrow. Messrs. E. A. Toley (capt.), J. Cook, J. Ramsey, F. Toley, L. Moss, W. Davis, J. Denham, T. Cason, A. E. Wallis, R. W. Dunn, E. Forshall, A. Harris, G. T. Fairbrother, E. Cholerton, W. Snell, and E. Emanuel.

Match With Brent Valley G. Club.

To-morrow week (Thursday, April 24) the Vaudeville Golfing Society have received an invitation to take a team to the Brent Valley Golf Club (Hanwell) to play a match with the local club. All able to play should notify Mr. Secretary Hayward at once.

New Members.

The latest members of the V.G.S. include Mr. Walter Williams, Mr. Ivor Vintor, Mr. Teddy Knox (Nervo and Knox), Mr. Herbert Lee, and Mr. Harry Gunn.

For South Africa.

Marie Burke and Arthur Klein and Holloway and Austin sailed from Southampton on Friday, per R.M.S. "Edinburgh Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 10 death levies are now due on the 1924 book. Red stamps 15.

Scottish T.U.C.

Mr. Monty Bayly, on behalf of the V.A.F., is this week attending the Scottish Trade Union Congress, which is being held at the Town Hall, Ayr, on the 16th, 17th, 18th and 19th inst.

Sir Harry Lauder.

Sir Harry Lauder, who returned from America last week, will begin a fortnight's engagement at the Victoria Palace on Monday. This will be his only appearance in London this year.

Magicians' Club.

Jack Salvin was responsible for much of the entertainment at last Wednesday's social at the National Hotel, Upper Bedford Place, when members watched some of his latest card tricks.

Another ladies' night will be held on Sunday, the 27th, at the National Hotel. An excellent programme is assured.

C.A.A. Dance.

The Concert Artists' Association held a very successful dance at the Hotel Cecil on Sunday. There was a large attendance, and all the dances (including the Lancers and the Blues) attracted many people to the floor. The M.C.s were Messrs. Harry Briden and Charles Morton, whilst the music was provided by the Weller-Langton Dance Orchestra (under the direction of Mr. Arthur Langton).

Ivor Vintor.

Ivor Vintor is at the Holborn this week, and is continuing a very successful season around the L.T.V. halls, remaining on the tour for another three weeks. He then plays a few provincial dates before coming back to the Moss halls.

Indian Army Bands at the Alhambra.

An unusual departure is being made at the Alhambra during Easter Week, when there will appear on the stage the complete bands of two of His Majesty's Indian battalions. These are 4th Battalion (Prince of Wales's Own), 8th Punjab Regiment (formerly the 92nd Punjabis), and 2nd Btn., 10th Baluch Regiment (formerly the 126th Baluchistan Infantry). Both regiments have long and distinguished records both before and during the Great War. The Punjabis' band is some forty strong. The holiday programme of varieties will include Osborne and Perryer, W. S. Percy, Elsie Bower and Billy Rutherford, Mario Lorenzi, and those dainty little Japanese dancers recently seen at the Coliseum, Soiko and Takato.

Death of Evelyn Behenna.

The many friends of Evelyn Behenna will learn with regret that she passed away in St. Bartholomew's Hospital on Monday, April 7, after a long illness. She will be remembered as a child in Mr. Mulholland's Hammersmith and Wimbledon pantomimes, in which she played as Red Riding Hood. Her last appearance was in Mr. Joe Morrison's "Zig-Zag" company on tour.

"With My 'Ammer in My 'And."

Mr. Fred Herbert, Secretary of the V.A.F., has just received from the executors of the late Alderman Garrity, J.P. (of the Finsbury Borough Council), a hammer and block used by the last Chairman at the Coal Hole, Strand, which was a famous singing room in days gone by. This hammer and block were presented to Alderman Garrity by Mr. W. Adkin, a frequenter of that oncetime famous variety house.

The Fayre Four.

Those talented young ladies, the Fayre Four, are, we hear, doing very well in America, and having a great time. They are just at present in California. They expect to be home about the end of June.

The Wolves.

There was not a large attendance at the London Lodge of the Wolves, held at the Helvetia on Thursday. The chief topic for discussion was the question of the advisability of adhering to the present system of stamping cards, as laid down by the Constitution of the Order, or of reverting to the voluntary payment system.

First Player Stanley Lupino, who advocated the latter policy—and was supported in his views by the majority of the members present—has expressed a wish that the whole subject be discussed by a special general meeting of the Wolves. With that end in view a special meeting of the Grand Council was convened for to-day (Wednesday) morning—to decide whether a special meeting of the body of members be called.

The vacant chair at the Lodge on Thursday was dedicated to the late John O'Halloran, of Hunter and Bob.

Leicester Palace Infirmary Matinée.

A cheque for £682 9s. has been handed to Mr. T. Fielding Johnson, of the Board of Governors of the Royal Infirmary, the proceeds of the recent Palace matinée in aid of the infirmary funds. Mr. Truman Towers, the popular manager, was responsible for the excellent programme submitted.

W. S. Percy.

At the Alhambra next week, W. S. Percy, who, since he returned from Australia, was seen in the "Aladdin" panto. on the Stoll tour, presents a new act under the title of The Modern Micawber, in Mirthful Melodies."

Chris. Silvester.

Since "Scandals" was produced in August last, Chris. Silvester, as principal comedian, has been particularly successful, and was a big favourite at Chiswick last week.

Stanley and Alleyn.

Ralph Stanley and Leslie Alleyn, the well-known song writers, have been engaged by Mr. George Burrows to sing and play their own compositions at the Châlet Theatre, Skegness, during Easter week.

A Worker for Charity.

On Thursday last Mrs. Ruth M. Mathew, M.B.E. (sister of the well-known C. W. Ramsay, of Sheffield), sailed on the Dunluce Castle on her return to S. Africa, after a six months' holiday in Scotland. When visiting her brother, she was initiated a member of The Wolves, Sheffield Provincial Lodge, and expressed the wish that they could have a similar Lodge in Africa, which would have her hearty support. During the war Mrs. Mathew was instrumental in raising over £21,000 on behalf of Lord Roberts' Memorial Workshops.

Miss Hilda Mundy.

This charming and versatile artist is featuring with Billy Caryll, in Harry Slingsby's production "Zip,"

[Photo, Dobson, Liverpool.

which is at the Metropolitan. "Zip" is now in its second year, and bids fair to out-do the run of "Oh, Laugh," in which Billy and Hilda had a three years' run.

Denis O'Neil.

Mr. Denis O'Neil is doing his popular single act at the Empire, Newcastle, next week. He is not appearing in revue, but played in "Shuffle Along" for one week only.

"Pimple."

In July next L. Poole will present "Pimple" in a new production, "13," which is described as the "Lucky Charm" show of fun and music. The popular comedian will be seen in an amusing burlesque, and as "Bimbo," the gorilla, in a sensational scene, "The Gorilla's Revenge."

Edgar Curtis.

The human marionette, Edgar Curtis, always keeps his entertaining act well up to date, constantly adding new features. He did very well at the Victoria Palace, and the London Coliseum last week, introducing a new character. This week he is at the Stratford Empire, and will be at the Holborn Empire Easter week.

Sandy Powell.

At the Hippodrome, Sheffield, Sandy Powell concluded a six months' run with Fred Karno's "Football Match," in which he played the principal comedy part. He thanks Mr. Karno for offer of re-engagement in September.

Foster and Ninon.

Albert Foster and Ninon were a popular feature at the Coronation Cinema at East Ham last week, and were accorded hearty receptions. They are due at the London, Shoreditch, in a few weeks.

Ted Marcel.

The skating humorist, Ted Marcel, who was at the Alhambra recently, plays the Coliseum on May 12, and the following week sails for Australia to play a season on the Musgrove circuit.

Ernest A. Vincent.

Mr. Ernest A. Vincent, the popular manager of the Hippodrome, Derby, tells us that he is now doing the bookings for that house and the two houses at Devonport and Dundee (the King's), which are under the same control.

Du Calion.

Du Calion, who is en route to South Africa, writes that, having passed through the Bay of Biscay with no more trouble than crossing the Strand, all goes well, and that calm seas and sunshine prevail. The Duke and his wife are already feeling the benefit of the trip.

Katrina and Joan.

Direct from their engagement at the Empire, Paris, Katrina and Joan were booked to play the Scala Theatre, Antwerp, and opened very successfully. They are due home from their Continental tour next week.

Lloyd and Montrose.

At the Alhambra this week Bob Lloyd and June Montrose are welcome contributors to the programme in their own novel entertainment. After playing Birkenhead next week, Bob and June return to the Shoreditch Empire, which precedes a long provincial tour.

Wallace Atkins.

That clever entertainer, Wallace Atkins, who played in several revues at the Vaudeville Theatre, is now fulfilling a number of concert engagements. This week Wallace is appearing at the Palace Pier, Brighton, and to-night (Wednesday) at the Criterion, and on Sunday at the Palladium.

Albert Brouett.

After a long absence from the West End, we hear that Albert Brouett, known as the French Poilu, has been specially engaged to appear in the revival of "To-night's the Night," which opens at the Winter Garden next Monday.

We Three.

That versatile trio of entertainers, Susie and Dorothy Belmore and Vera Vere, known as We Three, are back in town this week at the Hippo., Poplar, where they are offering a new entertainment, which proved most successful recently at the Holborn Empire. For the summer season they are to appear at Blackpool under the management of Wylie-Tate.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Miss Florence Dwyer for collection of £1, collected from the "Flickers and Flash" Co.

"Fags."

Judging by the big business played to during the last few weeks, Messrs. Cranston-Heath Productions, "Fags," revue apparently "is the stuff to give 'em." Both in London and the provinces this revue has been a great success, and is booked on all the principal tours and independent halls.

A New Cabaret.

The International Follies, an entirely new cabaret entertainment, recently seen at the Canterbury, is being presented this week at the London Club by Mr. J. Roper Robinson, who appears in the leading role, supported by Mr. Leon Lewisoff and Miss Queenie Hall. A feature of this show, which embraces English, Spanish, Russian, Caucasian, and gipsy dancing, is a new lighting effect invented by Schliamin, a well-known Russian scenic artist.

Sunday Concerts at St. Albans.

We hear from Ed. Whiting that from Sunday next concerts will be given every Sunday evening at the Palace, St. Albans. For the opening, the band of H.M. Irish Guards will play, and will be supported by Dorothy Colston, Muriel Farquhar, Frank Jennings and Milton Stanley.

Thos. J. Phillips.

Mr. Thos. J. Phillips, for many years assistant manager at the Leicester Palace, has returned to duty after an illness of 11 weeks.

"Sign On."

Chas. King tells that the title of the King and Benson production, "The Love School," has been changed to "Sign On." The show is going strong, and is at Ipswich this week, shortly coming to town.

Billy Danvers.

At Finsbury Park last week Billy Danvers, who is chief funmaker in Fred Karno's latest production, "The Love Match," was in fine form. The show is at New Cross this week, and after a short season in the provinces comes to Stoke Newington.

Andie Powers.

Andie Powers is doing very well in Fred Karno's "Love Match," and with his dry humour acts as an admirable foil to the eccentricities of Billy Danvers

"Crisps."

We hear that the latest production of the G. E. Williams' Enterprises, which was launched under the title of "Capital Levy," has now been changed to "Crisps."

"The Times."

News to hand tells of the instant success of Frank E. Franks' latest production, "The Times," and we hear that bookings include the Palace, Manchester, and other halls, and that it will shortly be seen in town. The production is a very elaborate one, the principal scenes including Col. Ashbury's Hospital for Wounded Soldiers, Victoria Station, the Racecourse, introducing thoroughbred racehorses, and the interior and exterior of the British Legion Club. The book is by Frank E. Franks, and the music by Ernest J. Harvey. The cast includes Hart and O'Brian, Mark Ambrose, Will Ross, 16 Shirley Girls, Jean Boyne, and Frank E. Franks.

THE PASSING OF A FAMOUS MUSIC HALL.

SOUTH LONDON TO BE A SUPER CINEMA.

Old-time variety artists will learn with regret that it is intended to turn the South London Music Hall into a super-cinema.

Thus another historic variety house will go over to the film.

Mr. Walter Payne, in an interview with a representative of "The Era," said the South London was an old building, and the time had come to remodel it on the newest lines. The interior would be entirely reconstructed.

Asked why it had been decided to make such a drastic change, Mr. Payne said: "We like a change occasionally, you know. We have considered the circumstances relating to each of the music halls on our circuit, and the requirements of the district, and the general conditions seem to justify a change in policy so far as this hall is concerned."

The same, he said, applied to the Tottenham Palace, which is also to be converted into a super-cinema.

"So far as regards the South London," Mr. Payne added, "we have not yet come to any decision as to whether or not we shall have variety turns there. We have not made up our minds. At any rate, the time has arrived when the South London should be made into a better business proposition. Work of reconstruction will begin as soon as our plans are passed and buildings contracts completed."

Mr. Payne went on to say that the music hall of to-day must be adapted to the special requirements of the locality in which it was situate. If a certain district preferred films to variety or to revue, then that district must be provided with a cinema. The catering for these demands was a business proposition entirely.

Rigid Restrictions.

Asked what he considered was responsible for the decline in variety, Mr. Payne said it was mainly the rigid restrictions which governed a London County Council music and dancing licence.

Asked for his views on the passing of the old South London, Mr. Albert Voyce, chairman of the V.A.F., said it was a great tragedy. Mr. Max Berol-Konorah, the president of the International Artists' Lodge of Germany, and who, by the way, was one of the founders of the V.A.F., he said, when the German Revolution broke out, approached the revolutionary Government and stated that there would be no work for artists if the restrictions set up during the war were not removed—restrictions similar to those now applied by the L.C.C. The sequel was a big modification of these laws, with the result that Germany to-day is probably the greatest variety country in the world. Fire curtains were not insisted upon, neither is the provision of dressing-room space, while the entertainment tax (a sort of Municipal tax) was moderate in every degree.

"We of the V.A.F. are convinced," added Mr. Voyce, "that if the L.C.C. restrictions appertaining to music halls particularly were removed, similar conditions to those obtaining in Germany would be in operation in this country. There would be a revival of vaudeville.

"I also agree with Mr. Payne that every music hall should be catered for in accordance with local views, and not by the central booking office, though I deplore the decision of the Syndicate Halls to turn old-time music halls into cinemas.

The "South's" Early Days.

A representative of "The Era" writes: Originally the site of the present South London Palace was a Roman Catholic chapel. On the building becoming disused for religious purposes, it became a music hall, and in front was built a beerhouse. Some years afterwards it was destroyed by fire. On September 9, 1869, the foundation-stones of the present building were laid, and the house was opened some months afterwards.

In the course of my peregrinations I came across a copy of the "South London Palace Journal" of Feb. 13, 1871, which stated that:—

> This spacious hall, which is the largest and most magnificent in London, has been erected with regard to every convenience and comfort of the visitors, and will accommodate upwards of 5,000 persons, each seat commanding an uninterrupted view of the stage. The Palace has been erected with all the mechanical appliances of the present age, and is capable of producing scenic and other effects never before attempted in any similar establishment in any part of the world.
>
> Notwithstanding the numerous company, brilliancy of the scenery, and liberal expenditure of the stage (the "South London Palace Journal" added) Mr. E. Villiers (who was the then proprietor), having due consideration for the requirements of his patrons, has determined upon a tariff of prices that will enable all classes to pay frequent visits to this vast and Elegant Temple of Music.
>
> The charges for admission were: Stalls, 1s. 6d.; balcony, 1s.; area, 6d.; gallery, 3d.; private boxes, 10s. 6d. and £1 1s.

An 1871 Programme.

The programme of Monday, Feb. 13, 1871, included an entirely new and gorgeous Watteau Ballet, supported by 100 ladies of the ballet, and the principal dancers from the Alhambra; and a Grand Ballet, "Hyperion, the Light of the Sun" (scenery by Mr. Thomas Rogers). During the evening the band performed operatic selections and popular dance music, under the direction of Mr. D. Spillane.

On the programme it was also announced that the following popular artists were engaged and would have the honour of appearing during the season: Mr. E. W. Mackney; D'Auban and Warde; The Great Vance; Jolly John Nash; George Leybourne; Castellotti, the trapezist; Maclagan; the Spanish Troup of Gymnasts; M. Blondin, the hero of Niagara; Connolly and Willmott; G. Fredericks and Miss Jullien; Mdlle. Treville; the Sisters Smithers; Mdlle. Sismondi, and the Sisters Allwood.

There is at the South London Palace a member of the staff who has been in his present employ for 43 years. He is Mr. Frederick Harris, and he related to me many interesting incidents. The South London was reopened by Mr. E. Villiers in 1871, he said. Later it came under the proprietorship of Speedy and Poole, and afterwards of Mrs. Poole, who eventually formed a company, she being the managing director, and Mr. Acton Phillips, of the Lyric Theatre, Hammersmith, her co-managing director.

"In the course of time," said Mr. Harris, "the theatre was offered for sale at Tokenhouse Yard, and was disposed of by auction. In the course of a few months the theatre was again put up for auction, and it was bought by Mr. (afterwards Sir) Henry Tozer, with whom was associated Mr. George Adney Payne, the father of Mr. Walter Payne. Eventually it became the property of the Variety Theatres Consolidated, Ltd., and is now controlled by Mr. Walter Payne.

One of the Last Chairmen.

"The South London," added Mr. Harris, "was one of the last music halls that retained a chairman—Bob Courtney—who presided over the entertainments and announced items. And the young knuts of the period were his great favourites—they thought it a great honour to sit beside him at his table and see that he did not lack in smokes and liquid refreshment.

"Among the prominent artists I have seen at the South London during my 43 years' service," added Mr. Harris, "are Bessie Bellwood, Jennie Hill, Bonnie Kate Harvey, George Leybourn, Jolly Nash, Nellie Farrell, Marie Lloyd (who was a great favourite), Arthur Roberts, Sir Harry Lauder, Bessie Wentworth, Eugene Stratton, the late Tom E. Dunville, Pat Rafferty, Dan Leno, Herbert Campbell and Little Tich—not in this order, of course."

I had the opportunity later of seeing in an hotel close by the South London Palace one of the original play bills prepared for a complimentary benefit to Mrs. J. J. Poole on Thursday, Nov. 2, 1882. Among the large number of turns figuring at this performance were Charles Godfrey, from Hull, who sang "On Guard"; the Paganini Redivivus, "the greatest violinist of the world," a shadow boot dance, in which Miss Edna D'Auban, with 12 ladies from the Opera Comique Theatre, appeared; Arthur Roberts, James Fawn, Herbert Campbell, T. W. Barrett, Henri Clarke, Jolly Nash, J. H. Milburn, Arthur Lloyd, Harry Rickards, Walter Laburnum, Nellie Power, Marie Loftus, Pattie Heywood, Harriet Vernon, the Sisters Watson, Lottie Collins, and a host of others.

I may mention that the original photograph of the old Roman Catholic chapel upon which the existing South London Palace is built is in the City of London Guildhall.

Mr. Bert Morley is the present manager of the hall, and he is very popular with the patrons.

Bert Maddison is making his reappearance in town at the London, Shoreditch, this week, and was in excellent form on Monday night, when he was given a hearty reception.

EASTER HOLIDAYS.

"THE ERA"

will be published as usual

On WEDNESDAY NEXT, APRIL 23.

Having regard to the possibility of postal delays during the holidays, Advertisers are earnestly requested to co-operate with the management by forwarding copy intended for insertion in the coming issue as far in advance as practicable.

Late copy will be dealt with on Tuesday next if received at "THE ERA" Offices **before 10.30 a.m.**

LONDON VARIETY THEATRES.

THE COLISEUM.

Dame May Whitty and Mr. Ben Webster are appearing in a duologue at the Coliseum this week. In "The Major Explains" (by W. R. Walker) she is a garrulous lady of middle-age, and he is a hesitating, shy major just back from India. He is paying her a visit with the object of proposing marriage. But she will never allow him to finish a sentence. She anticipates the end of every remark he begins, and every guess she makes is a wrong one. Finally, the major, finding himself on the point of being married against his will, writes "I love you" on his cuff—and all ends happily. It is a trifle which depends entirely on lightness of touch in the acting. Happily, this is forthcoming. Dame May Whitty is so pleasing as the garrulous lady that her tongue is forgivable. As the major, Ben Webster draws the character of a vacant but resolute Anglo-Indian that is a masterpiece of meticulous detail.

More celebrated names than ever are in the Coliseum bill this week. Besides the players of "The Major Explains," there are Grock, Edna Thomas, Lydia Lopokova, Stanislav Idzikowsky—a glorious bequest from last week—and Lydia Chaliapine, whose lovely voice supplies a rare case of the influence of hereditary in singers. The enthusiasm she creates is London's confirmation of the verdict of Paris.

Marriott Edgar makes a very welcome reappearance this week. His sketch of "The Uncommercial Commercial" in "Sowing the Seed" is an extraordinary deft mingling of pathos and humour. Though the fun is hilarious, one cannot help believing in this Dickensian character, full of philosophic resignation towards the unkindness of fate and complacent content in the compensations afforded by racing tips. Scott Sanders is not at all dissimilar in his methods. "Pottering Along" shows that he, too, can make you aware of an incongruous pity for the Scottish tramp, who makes you roar with laughter at his absurdities. Will Lacey, the cycling comedian, tells a tale or two, sings and plays the violin while balancing on a one-wheel machine. Phil Taylor and Syd Charlton provide us with the thrill of graceful skating, consisting of figures and movements we had not dreamed were possible.

THE ALHAMBRA.

Singers of many different kinds form the main attractions of the Alhambra this week. They range from the operatic virtuosity of Gina Dory to the rollicking humour of Little Tich as a Frenchman or Spanish beauty. Ella Retford in her inimitably breezy manner gives us "The Hurdy-Gurdy Man," "You'll Be Sorry You Made Me Cry," and "Horsie, Keep Your Tail Up," and wins her bet with the conductor—that she will make the audience join in the chorus of the last-named—with ease.

Well may Bob Lloyd and June Montrose call themselves "original entertainers." They have a way of their own in getting home to every heart in the house. In "Modes and Melodies of 1924," Bert Errol, as the "Lady Singer" and the "Man Singer," proved so much to the general taste that he had to give, as an encore, "On With the Motley." Wal Langtry is a landlubber and a sailor with a host of stories and some comical ballads. Another comedian on the bill is Charles Falla, "the shrinkable."

Both for their acrobatic tricks and musical ability, the Victoria Troupe are an excellent cycling act, and the Risca Eclipse Singers are a very pleasing combination of male voices. William Burr and Daphne Hope, though they create an appearance of idling, engage in a conversation that bristles with repartee. Ventriloquy is represented by Fred Russell, who seems to have the record number of dolls to render articulate in the amusing breach of promise case scene he presents with the aid of Gladys Russell.

Souvenirs were distributed on Monday night in celebration of the anniversary of the "variety" policy, and in the intermission the ballet music from "The Golden Ring," performed at the Alhambra after the rebuilding in 1883, was played.

HOLBORN EMPIRE.

Mr. Ernie Mayne is making a welcome reappearance here this week, and with "Dough," in which he appears as a baker, has an excellent number with which to exploit that robust humour which has made him so famous. "Granny, What Big Eyes You've Got," together with a medley of popular airs—with words not so familiar—brought this popular turn to a conclusion. Mr. Ivor Vintor, the dapper and diminutive comedian, receives the heartiest of receptions in an apropos song, "I'm Fed Up," both this and his droll yarns anent his sister's sweetheart causing much merriment; whilst Daisy Dormer, bright and bonny as ever, scores with "If They're Irish, Let 'Em All In," and a brisk dance as a finale. Mr. Victor King, described as the "new light comedian," is the happy possessor of a pleasing stage presence, a good voice, and a breezy style that is admirably suited in "A Smile Will Go a Long, Long Way" and "I Ain't Going Back to Nowhere"; and Billie and Burke display grace and agility on skates in a pretty stage setting.

That fine musical combination, Guy's Band, is one of the tit-bits of the programme. The selections included a burlesque interpretation of the "William Tell" overture, "Three O'Clock In the Morning," and "1812"—with full effects—each being vociferously applauded. Vera Wootton is well suited with "Mary Went to the Village Ball" and a "Twilight" song. Alice Craven, who is capably assisted by Harry Heath, is a comedienne of sterling worth who has a valuable asset in an intriguing country accent and a pert appearance; while Miller and Canning in "Playing the Dickens," conclude an enjoyable evening's show. The intermission with the vocal duet contributed by Messrs. Andrews and Williams is always a pleasing feature here.

VICTORIA PALACE.

The usual good bill here this week includes Malcolm Scott as one of the chief attractions. As Catherine Parr and in a Spanish number Mr. Scott is very funny; he has the happiest method of getting his patter and anecdotes over the footlights. Another success is scored by Miss Violet Essex. A charming introduction to her act is followed by three numbers—Spanish, crinoline, and operatic—and a pretty finale brings the act to a close. Miss Essex had a very hearty reception on Monday. Rolf Slater's burlesque comedy, including "Pedro the Bandit," and a yodelling number, is very popular; and Norman Telma, who follows in a novel contortionist exhibition on a billiard table, is well received.

Ben Osborne and Nellie Perryer's clever sketches from life—two shoppers, two visitors to an East End cinema, and the House of Commons concert party, cause hearty laughter. The Palace Girls' dancing turn is always much enjoyed. They had a special call in front of the curtain on Monday. Weaver Brothers, who extract music from a can and saw, and have a wonderful jazz "band," present a novel turn, as original as it is clever; and Van de Peear and Partner in their unique athletic act complete.

SHEPHERD'S BUSH EMPIRE.

One is always sure of a hearty laugh from the sketches in which that excellent Scottish comedienne, Miss Ellis Drake, figures, and "My Husband," the playlet seen at the Shepherd's Bush Empire this week, is no exception to the rule. It is a little comedy of errors, in which three women appear to be married to the same man, and there is plenty of fun before matters are straightened out. Lovers of opera have a great treat in store for them, for Miss June Stirling, that attractive singer, runs through several operatic excerpts, including Musetta's song from "La Boheme" and "The Flower Song" from "Faust" in the course of her artistic turn. To show her versatility she rounds off her work with a couple of syncopated numbers, and gets a hearty reception. The Serlaney Troupe present a posing and gymnastic act which is of great artistry and daring, whilst Messrs. Farlane and Mac prove adept exponents of the art of simultaneous dancing.

Coram, the popular ventriloquist, comes in for a tremendous reception. All his topical allusions on Monday went like hot cakes, and he had to do a little encore stunt with Jerry before the audience let him go. Another artist who found great favour was Mr. Fred Lake, who, assisted by Mr. Harry Story at the piano, presents a bright item, "Bits and Pieces." Mr. Lake's numbers include "On the Honeymoon" (a matrimonial warning), "I Couldn't Help It" (a child study), and "My Girl's Face" (which explains itself). Each is full of humour, and it was not surprising to see Mr. Lake get two calls in front of the tabs. Also on the programme are Willy Woltard, that clever and amusing fellow at hat-juggling, and that bright melange, "A Whirl of Girls," presented by Foster Productions.

WILLESDEN HIPPODROME.

A new song and dance show, in the cabaret style, with the general title, "Folly's Whirl," is presented here this week by Mr. William E. Frost, and meets with a very favourable reception. This miniature production possesses all the essential elements of the best West End cabaret, having two kinds of comedian, broad and light, represented by Mr. Arthur Carthy and Mr. Jack Mayne respectively, an excellent team of dancers, the Tivoli Troupe (six ladies), who disport themselves in a series of well-dressed ensembles, and a capital pair of exhibition dancers in Russell and Frost, who provide "dances à la carte." The latter are seen at their best in the eccentric acrobatic finale, but their "Tennis" number is also capital. Mr. Arthur Carthy makes the most of good opportunities, with Mr. Mayne, in the "Cloak-room" and "Road-mending" scenes, and the Tivoli Six do particularly well in a Spanish dance.

Mr. Ben Albert, most distinctive of comedians, is a great favourite here, and is losing nothing of his cunning in the matter of comedy—he gets there every time and every line of his song provokes a laugh. "She'll Play for Hours" is rendered in his happiest vein, and his audience were reluctant to let him go.

Miss Doris Ashton, the popular soprano, sings three numbers delightfully; Mayne and Sheridan indulge in effective witticisms; Nell and Braddy Shaw provide varied and diverting entertainment; Mr. Wilson Hallett causes much mirth with "The Coming Generation" scena; Mr. Fred Curran also amuses vastly, and Samson, "the strongest man on earth," with his wonderful feats of strength, completes a very fine programme.

KILBURN EMPIRE.

Mr. Tom Walls' musical revue, "Our Liz," is drawing enthusiastic audiences here, and the general approbation is fully justified by the good quality of the piece and the lively, intelligent manner in which it is interpreted. The story, an ingenious one, has already been outlined in these columns, but there is still much to be said for the exquisite comedy of Miss Renee Reel in the title-role, who also supplies the right touch of pathos when required, for Mr. Leslie Hatton's admirable delineation of the breezy young hero, who sings and dances better than most heroes in real life, and for the straight-from-the-shoulder comedy punches of the redoubtable Mr. Jack Barty, a veritable host of humour. Mr. Barty is ably aided and abetted by Mr. Herbert Darnley, who comically impersonates the father of "Our Liz," and Miss Fanny Olive, who exercises restraint in the necessary broadness of treatment of the maternal character. Mr. Barty is the brother, and this quartette makes a very happy family.

The music, composed by Messrs. Jack Waller and Hero de Rance, is an important feature of the production, melodious throughout and full of "catchy" airs, the most notable being "Days That Are Gone," sung by Mr. Leslie Hatton; "Cheri," vivaciously rendered by Miss Renee Reel; and "That Cosy Little Cottage of Ours," a charming duet, agreeably rendered by Miss Reel and Mr. Hatton.

Other outstanding rôles are those of Lady Duff-Manners and Lord Mannering, aunt and father of the hero, played by Miss Zerlina Harrington and Mr. W. A. Haines respectively; Timkins, the butler, enacted by Mr. George Manton; and Suzette, interpreted by Miss Violet Vaughan, who plays the violin in Scene 2 of the second act, and does a pleasing violin specialty during the intermission. The three scenes—the Hall of Mannering Towers, Lizzie's home in the Old Kent Road, and the hotel garden in the south of France—are all very effective and the costumes are attractive.

THE BEDFORD.

"Top Speed," a bright and cheery revue, is being presented by the New Era Productions at the Bedford this week, where it met with a most cordial reception on Monday. There are plenty of songs, and some excellent dancing, and the orchestra is directed by Mr. E. Antony Roper, who is responsible for most of the music, which is very catchy and bright. The chief comedian is Jack Warman, who is well to the fore in the various comic scenes, which he makes go with a great swing by reason of his amusing methods and bright quips. He was especially funny in the Sunny Spain episode, and also in the bricklaying scene, where he and Bryan Herbert raised many a laugh.

Miss Evelyn Kirby has a fine presence and a capital voice, which is heard to advantage in several numbers. Peggy James is a very attractive singer and dancer, and was especially admired in her Dutch song and dance. The Ten—a very dainty troupe of young ladies—make a fine chorus, and their dancing is a real pleasure to see; they appear in a short ballet, also "Clipped Wings," in which Marian Tourelli gives a fine solo dance. Vivian Gregory and Bay Harrington give much assistance in various scenes. The dresses are very tasteful, and the whole production is well presented. The production is staged under the direction of Max Rivers.

EAST HAM PALACE.

A great reception was accorded to "Scotch and Pollys" at the first house here on Monday evening. Tommy Lorne is responsible for much of the fun throughout. As the "simple son" taking over the management of the whisky firm of Dewcan's he has great scope for his versatility. He has some excellent incidents with Polly, the lady commercial, played by Betty Green, and keeps the house roaring. Jamieson Dodd as the scapegrace son does splendidly as an artist and singer. He has several good songs and is given an ovation. Some very good and varied dancing is given by the chorus, whilst the dresses and scenery are very tasteful.

ISLINGTON EMPIRE.

A programme of outstanding merit is to be seen at the Islington Empire this week. Kharum, the Persian pianist, is an artist to his finger-tips, and his rendering of six numbers was greatly appreciated. Ernie Roma sang two songs in his usual inimitable manner, and was accorded a very good reception. Others in the bill are W. S. Wyndham (who deputised for Harry Champion), Jack Wynne and company in a comedy act, Naughton and Gold, Grace Cunard, and Camilla Feo.

"SHUFFLE ALONG" AT WATFORD.

The Emlyn Productions Co., Ltd., present "Shuffle Along" at the Palace this week. The mainstay of the performance is Mr. Cyril Dunn, who works hard and with success in the numerous comedy scenes. One of his best items is "The Creepy Crawl" duet with Gladys Francis, who scores in "He's Still My Boy" and "Bad Little Boy, Good Little Girl." Fairy Osmond is seen to her greatest advantage in her song, "The Flame," in the picturesque butterfly scene, in which the chorus do a charming dance dressed as butterflies. The Imperial Singers give a fine rendering of "Old-Time Melodies." The "Phantoms" scene is very successful, and causes a great deal of laughter.

"JIG SAW."

At the Empress, Brixton, last week Tommy Mostol's new edition of "Jig Saw" played to fine business. The show has been re-dressed, new features have been added, and new scenery put on. As the chief purveyor of comedy, Tommy Mostol was in great form, and kept the audience in merry mood all the evening. He was ably supported by Alan Bailey and Woolmer Young, the latter gaining hearty applause with a monologue, "Devil May Care." The shadowgraph illusion caused great fun. A wonderful drop-curtain of ermine drew special applause, and when it was raised it disclosed the chorus ladies dressed as butterflies, the lighting effect with delightful colourings being much admired. Miss Ray Zack worked splendidly throughout in various numbers, and was excellent in her scenes with Tommy Mostol, and in the "Rest Cure" episode. The final scene is a very pretty one. Miss Marjorie Yorke was heard to advantage in several songs, and the chorus contributed valuably towards the success of the production. "Jig Saw" is at Bristol Empire this week, and next week will be at Exeter.

"LOVE AND LAUGHTER."

"Love and Laughter," produced by Tom Arnold (for Thea Productions), was at the Stratford Empire last week. It is a bright musical comedy, the plot dealing with the career of a supposed lord, and the scheming of a ruined man to wed his daughter to the lord. Jimmy Godden, as Ernest, man-of-all-work at Percival Proudfoot's Drug Stores, and elevated to the heights of an earldom, is very funny. He is well assisted in his fun-making by Mamie Soutter as maid-of-all-work. They have great scope throughout for their jests, dancing and singing. George Vollaire as a struggling artist, but who is really the rightful lord, is very convincing in his love-making scenes with Pamela, played by Winifred Roma, to whom Ernest is supposed to be engaged. Some entertaining dancing is given by the Lawrence Tiller Troupe. The dresses throughout are a feature of the show.

Jean Le Roy.

Jean Le Roy sails for Australia on the 22nd inst., per the s.s. Esperance Bay, accompanying her husband, Tom Megan, of the Megan Bros., who are going out to play a season for Sir Ben J. Fuller

Hilda Newsome.

On Easter Monday, Hilda Newsome will make her début as a single turn at the Hippodrome, Manchester. She has recently concluded a successful engagement in Mr. John Hart's panto. at the Prince's, Bristol, in which she was principal boy, and prior to that was for four years with Mr. Harry Day's productions.

KING HENRY IV.

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"RUMOURS OF 1924."

"Rumours of 1924" was presented by E. Elder Hearne at the Alexandra, Stoke Newington, last week, and from the rise of the curtain the fun was fast and furious. Early in the programme there is a realistic bathing scene, with cinematic effect, in which a number of girls plunge into the foaming waves. Then Mr. Edgar Driver, "erecting an aerial" on his roof, causes much laughter, as also does a burlesque quartette of Russian instrumentalists. There are Russian and Turkish ballets, and a "Chauve Bluette" company with Russian folk songs. One of the bigget hits is the "Parade of the Wooden Soldiers," by Eva Evans' "Tiny Bairnes," and particularly noteworthy was a Slave Market scene, a bull fight, a bogus mirror scene, a Japanese earthquake, and the final scene (the "Pyjama Blues"). Edgar Driver works hard and effectively, whether as actor, vocalist or dancer, most ably supported by a troupe of real humorists in Eric Dudley, Ernest de Haviland, Arthur Kingsley, and Harry Stafford. Miss Tonie Forde is an excellent comedienne, Miss Mary Rigby clever, imposing, and fascinating, and Lorna Ray, as leading lady, gets her songs well over.

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TOMMY HANDLEY
LESLIE SARONY. Etc.
(Produced by ALBERT DE COURVILLE.)

6.10 HOLBORN EMP. 8.45
ELLA SHIELDS.
SAMSON.
WHIT CUNLIFFE.
JENNIE HARTLEY.
ILOTT QUARTETTE.
ERNIE ROMA.
VIOLET KING.
BAIN & HILL.
DORVAL & DALCY.

6.30 KILBURN EMPIRE 9.0
PERCY HONRI.
JOHNSON CLARK.
ERNIE MAYNE.
DAISY DORMER.
THE TERRY TWINS.
RICHARD HEARNE.
THE VESTYS.
DOREEN HAYES & NORA ST. JOHN.

6.15 LEWISHAM HIP. 8.40
ALBERT WHELAN.
NAUGHTON & GOLD.
ZETTA MOR.
HARRY CHAMPION.
WILSON HALLETT.
ROLF SLATER.
2 VAN DELFTS.
NELL & BRADDIE SHAW.

6.30 CAMBERWELL PL. 9.0
KING & BENSON.
VICTORIA MONKS.
FRED CURRAN.
PENROSE & WHITLOCK.
THE UNIQUES.
OLIVE SLOANE & CO.
THE STORKS.
CHUM SHERIFF.
NINA MARTIN.

6.30 GRAND, ClaphamJ, 9.0
ERNIE MAYNE.
WE THREE.
ALICE CRAVEN.
HARRY BEDFORD.
HERBERT LEE.
BEN ALBERT.
DULCIE HALL & CO.
BILLIE & BURKE.
LAROLA.

6.30 HAMMERSMITH PL. 9.0
"THE RAINBOW."
Produced by Albert de Courville,
With—
BILLY BENNETT
LOLA RAINE
and
STAR CAST OF LONDON ARTISTES.

6.30 SHOREDITCH OLY. 9.0
HERBERT CLIFTON
In the Irresponsible Musical Uproar,
"THE GAY YOUNG BRIDE."

6.20 ILFORD HIPPO. 8.40
Jack Buchanan Presents—
ARTHUR RISCOE
In
"BATTLING BUTLER."
Actual Production from the Adelphi Theatre of London's Musical Comedy Success.

6.15 CROYDON EMPIRE 8.30
FRED. BARNES.
NAUGHTON & GOLD.
FRED. RUSSELL.
VERA WOOTTON.
BILLY SIMPSON.
HARRY EMERIC.
CALNO TRIO.
VAN-DE-PEEAR & PARTNER.
MARY LYN TRIO.

6.30 ISLINGTON EMPIRE 9.0
GERTIE GITANA.
HAYMEN & FRANKLIN.
MAYNE & SHERIDAN.
HAL WRIGHT.
THE 3 MAHERS.
LEO BRAMPTON & PARTNER.
ERNEST MONTEFIORE & PARTNER.
FRANK & SOMERS.
OLIVETTE.

6.30 POPLAR HIPPO. 9.0
WHIT CUNLIFFE.
IVOR VINTNOR.
DORIS ASHTON.
S. W. WYNDHAM.
THE MUSICAL SEYMOURS.
PIC & ALF.
POP CARSON.
RALLIS DUO.
LARETT.

6.30 WILLESDEN HIP. 8.45
ERNIE LOTINGA
In
"CAPITAL LEVY,"
A Dramatic Comedy Burlesque in 3 Acts, Written and Produced by Norman Lee. Supported by
ADOLPH LUCK,
JOHN GREAVES
and
KATHLEEN BARBOR.

6.30 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present
"HOME, SWEET HOME."

6.30 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present
"THE TWO ORPHANS."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M., D., Mr. Philip Rodway; Bus. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"The Cabaret Girl" makes a return visit under the Groesmith-Malone management an Miss Mary Leigh, Flick Morgan finds a fascinating exponent, who sings and acts with much charm of manner. Mr. Norman Griffin retains his original part as Gravvins, the music publisher, and simply revels in that comedy rôle. The character of Griffs is ably undertaken by Mr. Harold Bradley, and Mr. Seymour Beard capably fills the part of James Paradene. Among the Cabaret troupe, Miss Kathleen Yates strikes an amusing note thoroughly well as Little Ada, but the whole troupe do well. The play is tastefully staged, and the comedy side is capitally brought out, and among others deserving of note are Miss Muriel Barnby as the Marchioness, Mr. Geoffrey Norman as the Marquis, Mr. Pat Halpin as the Mayor, and Miss Gladys Williams as Effie Dix.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—Prior to producing the play in London, Mr. Ivor Novello appears in David Lestrange's Apache story, "The Rat." The course of events is decidedly intriguing, and the interest is cumulative. Miss Madeline Seymour as the worldly Zelie created a good impression by her artistic portrayal, while Miss Dorothy Batley, in the rôle of the poor and lovable Odile acted with sincerity and admirably restrained feeling. Her's was a fine and impressive performance. On his first visit Mr. Novello appeared more and more convincing as the play progressed, in a part—the title-rôle—which is the reverse of easy. Without the true actor's technique he must have failed to impress. Then Mr. Norman Leyland made a designing Baron Stetz. Mr. George Godfrey was a stern Inspector Caillard, and Mme. Colline, owner of the "White Coffin" (the Rat's Den) was humorously played by Miss Hannah Jones.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.— The Rayner Repertoire Company, for their second week of drama, opened with that melodramatic play, "The Sign on the Door." This gives Miss Enn's Lawson, Mr. H. Blake, and Mr. Guy Nicholls (deputising Mr. Wright Scaddan) great opportunities to thrill the audience, and certainly they do not disappoint. Both Miss Lawson as Mrs. Lafe Regan (who had experienced an episode with Devereux), and Mr. Blake as the suspicious husband, acted strongly. Mr. Nicholls did remarkably well as the philanderer, Devereux, Mr. Scaddan being indisposed. Miss Garnet-Vayne made a wilful Helen Blake, and Miss Sheila Rayner appeared successfully as Marjorie Blake.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Messrs. Warsaw and Perry present the musical comedy production, "The Real Thing," in which George Perry appears as the principal comedian, and Esme Warsaw and Evelyn Brewster give speciality dances. Mark Conoy, Ken Warry, and Gwen Amber give able assistance, and support is lent in capital style by the Sisters Kay, Gladys Pearl, May Locke, and Rich. Keith.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—A Wild West atmosphere pervades "The Round-Up of 1924," which Mr. John Lester introduces with a book full of syncopated music. Harry and Burton Lester are, as usual, prominent in song, dance and fun, Burton adding instrumental items with great zest. Chick Farr as a dude is amusing, and Gladys Melville and the Pyke Sisters add to the entertainment considerably. Clara Moore's racing girls continue to compel exciting interest, and the Arizona Girls supply some piquant episodes.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Always a great favourite here, Harry Tate reintroduces his "Motoring" sketch by special request, and brings with his breezy personality cartloads of laughter. Fred Barnes sings new songs with as much favour as ever, and Lily Morris comes with some fresh selections, which likewise make a wide appeal. Both artists had a cordial reception. The patter and confidences of Cruickshank, with his musical accompaniment, commanded the closest attention also. The Two Bells, in athletic feats; the Fan Jacks, as gymnasts who entertain; and George Lee, in comedy song scenes, complete the programme.

GLASGOW.

THEATRE ROYAL.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—"Good Luck" is proving a hit with those who like their drama strong and virile, and the sensation scenes are wonderfully clever. The acting of Miss Claire Romaine as Lady Patricia, Mr. Arnold Richardson as the bookmaker, Mr. Herbert Lindeck as the Jew moneylender, and Mr. Charles Cullum as Sir Anthony, stands out prominently, though all the members of a lengthy cast do well.

KING'S.—M. Ds., Messrs. Fred W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—"When Knights Were Bold" pays a return visit to the King's this week, and the well-known comedy is as popular as ever. The company is a clever one, and all help in making the show a great success.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—Fred Miller and Rene Ralph are starring successfully here with the Anglo-French revue "French Follies." The cast also includes Tom Warden, Millie Deane, Tony Williams, Tony O'Brien, and Dorothy Grace.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—Twice-nightly revue is still popular at this theatre, where the present week's attraction is "Why Worry?" A talented company is provided by M.M.P.K. Productions, the outstanding characters being cleverly represented by Morris and Moore, Fred E. Luker, and Montague and Partner.

COLISEUM.—M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis. A successful run of the famous picture, "The Covered Wagon," has entered upon its last week. The music provided by the orchestra is a pleasing feature.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. W. Cross'ey Taylor; A. M., Mr. Fred A. Ferne; Mus. D., Mr. Arthur E. Godfrey.—The Wylie-Tate revue, "Dancing Mad," on a return visit, is proving admirable fare. Miss Mona Vivian is a great favourite, and Mr. Jos. Alexandre looks after the comedy most effectively, ably assisted by Mr. Sam T. Poluski.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—Harry Day's revue, "Ideas," has made a big hit here, and is retained for another week.

OLYMPIA, LTD.—A. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson.—A bright entertainment, classified as revue, is given in the Olympia this week. The title is "Trumps," and it is presented by Addison Productions, in nine "tricks." The whole company are smart, and with song and joke and dance are responsible for a very enjoyable performance.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—Here Miss Ellen Compton and Mr. Nelson King are presenting the Compton Comedy Company. Miss Compton plays the principal female rôles in each of the works, and is supported by artists who have long been associated with the famous comedies. This (Wednesday) evening will introduce to Liverpool the new romantic play, "The Passionate Elopement," adapted from his successful novel by Compton Mackenzie, son of Edward Compton, while the other works given during the visit include "School for Scandal," "Rivals," "She Stoops to Conquer," and "Davy Garrick."

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Among Mr. Kelly's enterprising bookings of the season is Peggy O'Neil, who on Monday evening was cordially received when she appeared in the new play, "Special Licence." The farcical romance provides an excellent part for the well-known comedienne, and her Lady Marjorie afforded general delight. Included in Mr. Robert Courtneidge's company were Messrs. Charles Courtneidge (Dyon), Fred Lewis (Lord Winterley), Harcourt Beatty (Geoffrey Kennion), Richard Carfax (Rev. Arthur Strood), Henry Wenman (Julius Warden), and Miss Dorothy Taomas (Hermione).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—Good business is being done here with the presentation of Galsworthy's "The Pigeon," preceded by Barrie's "Half an Hour," and these promise to have a successful run until the date when Somerset Maugham's "The Land of Promise' is to be essayed.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The Royal Italian Circus occupies the stage here this week, the smartness of the whole performance affording keen delight to everybody.

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The British National Opera Company, now in its third and final week, continues to earn a large measure of support. In the current programme are "Tannhauser," "Faust," "Magic Flute," "La Boheme," "Parsifal," "Hansel and Gretel," with ballet from "Phœbus and Pan," and "Cavalleria Rusticana," with "Pagliacci." This (Wednesday) evening will see the first presentation of Sir Alexander Mackenzie's "St. John's Eve," in which will appear Walter Hyde (Dan, a poacher), William Michael (Jim, a tinker), Doris Lemon (Sylvana, a Dryad), and Muriel Brunskill (Sabrina, a nymph). It is to be followed by Holst's "The Perfect Fool," for the first time in Liverpool.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.— The attraction this week is a new revue, "Shavings," sent by the "W" productions. Prominent among the artists are Joe Lewis, Nellie Maguire, and Vera Hind, who are supported by Jocelyn Cooper, Billy Ridley, Lal Lynne, George Angurs, Reg. Marte, and Dorothy Eckford.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Mr. Ernest Dottridge's new revue, "Billy," which is here, has much merit, and is presented in capital style. It contains a dramatic story, yet the predominating feature is fun, with good singing and dancing. A company of outstanding merit presents the work, among the principals being Stan Annison, a lively comedian; Tom E. Conover, as humorous as ever; Robert Woollard, Lucy Murray, Dolly Dubois, and Nita Jarche.

MANCHESTER

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Memories of the late Sir George Alexander are revived for old playgoers here by the presentation of the now seldom seen "Prisoner of Zenda"—forerunner of so many costume plays about imaginary German States. Mr. Murray Carrington leads the cast in the central (dual) rôle of Prince Rudolf and Rudolf Rassendyll, and makes a gallant and romantic figure satisfying all requirements; and he has a very charming vis-à-vis in Miss Margot Drake, who gives an appealing performance as Princess Flavia; Mr. Darby Foster is a formidable figure as Black Michael, supported by his two doughty henchmen, Captain Hentzau and Detchard, played by Mr. Wilfred W. Caithness and Mr. Drew Mackintosh; while excellent work is added by Mr. B. A. Pittar as Colonel Sapt, Mr. Ferneley Bisshopp as Fritz von Tarlenheim, and Miss Doris Sainsbury as Antoinette de Mauban. The play is finely staged.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson. — Sir Charles Hawtrey's famous farcical comedy, "The Private Secretary," is here, demonstrating its successful longevity before good audiences, who are kept highly amused by its humorous characters and situations. Mr. Lytton Grey as the Rev. Robert Spalding is a source of vast enjoyment; and another outstanding success is the Mr. Cattermole of Mr. George Goodwin; the remainder of the cast being uniformly well adapted to their parts. The comedy is under the direction of Mr. Cecil Barth.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. T. Elder Hearn's bright show, "Rumours of 1924," is a well-devised and "surprising" arrangement of twenty-four tit-bits of enjoyment. A company of more than average strength has been got together, including the Egbert Bros., Eric Dudley, Mary Rigby, Harry Stafford, and Lorna Ray (danseuse), and a decidedly merry evening is the result.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan. — Mr. Teddy Cooke's revue, "There You Are, Then," continues here its successful round. Teddie Morris, Lily Hartley, and Doris Crawford are the leaders of a good all-round cast, and the piece goes with a great swing.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company change this week here to a powerful production of "The Old Folks at Home."

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—A topical and amusing production here is Mr. Fred D. Neilson's comedy burlesque "Unemployed," depicting eleven scenes in the career of Private Blobbs, from "demobilisation" to "Mayor"—and a wake-up. An excellent company carry the idea through, including Douglas King, Peggy Hayfield, Ivor Smith, Bruce King, Jock Cochrane, Billy Blackburn, Keen Harker, Elsie Stanley, Cameron McKinlay, L. Gould and G. Conway, with the Six Dancing Doles and a well-trained chorus.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. Fred Le Cren's farcical comedy "Models and Muddles" is received here with favour by amused audiences. Fred Millar as Professor Stein, an artist, has a good part, which he plays well; and the same may be said of Nina Dale as Sadie, his daughter, with Harry Le Cren creating considerable fun as his secretary, Montague Biggs; while Adah Le Cren as Lucilli, an artist's model, has a dominating rôle, very cleverly filled; and other parts well handled are Fred Oxo's Hon. James Crossley, Joe Poynton's impersonation of the house decorator, Joe Crosby, and the Trixie of Kitty Gannon.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—The Manchester Repertory Company are seen here this week in costume comedy, presenting the always attractive story of "David Garrick." There has been no lack of revivals of this old-timer, but the interest remains fresh and distinctive, and good audiences continue their support unabatedly.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—After a week's absence Miss Phyllis Dare is once more here in that delightful musical comedy "The Street Singer," supported by Arthur Pusey as Bonni and an all-round excellent company.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson.—"Peeps," a clever and highly effective terpsichorean show, presented by J. W. Jackson, tops the bill here. A strong company includes J. W. Jackson, Evelyn De Montfort, Freddie Westcott, Tommy Graham, Cecilia Orleans, Valerie Douglas, Clement Charles, and the Twelve English Dancers. Other fine turns are Linga Singh, the Royal Indian Magician; Malvina and her fiddle; Joe Cohan and Anna Dorothy; Key and Keyworth, comedy duo; and Fyne and Hurley, burlesque comedians.

SHEFFIELD.

LYCEUM THEATRE. — Reopening Easter Monday with "Peter Pan."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. M. Mahony; Mus. D., Mr. Frank Milner.—The farcical comedy "Three Birds" is the attraction here, with Mr. H. F. Maltby playing his original part, supported by Miss Billie Joyce as leading lady.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—An attractive programme here is contributed to by Marie Dainton, in clever impressions; O'Gorman Bros., popular comedians and smart dancers; King and Benson, in burlesque scena, "This and That"; Les Stadiums, dental gymnasts; Elsie Bewer and Billy Rutherford, entertainers; Lois Barker and Percy Tarling, in humour and music; and Winifred Ward, the clever male impersonator.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Jabee Productions present Herbert Clifton, the "lady" impersonator, in "The Gay Young Bride," in which he wears some magnificent gowns. The piece abounds in mirth-provoking situations. The cast includes Tony Hamilton, Joey Wade, Harry Johnson, Harold Finden, Patricia Peel, Margaret Riddick, Katherine Carlton, and Miss Sydney Warde.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mr. Ted E. Cowley presents the Lancashire musical comedy "Lizzie," with Miss Sara Rosebury in the name-part, and well supported by Leon Drew, Percy Whitfield, Jack Lonsdale, Bebe Vivian, Cringle Male Singers, and the Six Elmo Girls.

At the Hippodrome, ACCRINGTON, the Manchester Productions present the revue "On Strike." A strong cast includes Magini, Cosgrove and Burns, Tom E. Ward, Mazuz and Mazette, and the Little Duchesses. At the Prince's "The Sunshine Trail" and "The Isle of Lost Ships" are the attractions.

At Grand Opera House, BELFAST, the attraction is "The Beggar's Opera," with a strong cast. At Royal Hippodrome is A. C. Astor, and Wish Wynne is paying a welcome return visit. Others in a fine bill include Bella Moody and company, Gilbert Chapman, Les Bastiens, Sparkling Mozelles. The Empire attraction is a musical comedy, "The Whirl of Paris," the company including Tom Drew, the Jazzmaniacs, the Montmartre Girls, &c. At the Coliseum are the Lamberts, in a whirlwind of mirth and melody.

At the Argyle Theatre, BIRKENHEAD, Mr. Fred D. Neilson presents the topical comedy "Unemployed." At the Hippodrome are Mr. George Pickett and company in the dramatic play "The Silent House."

At the Theatre Royal, BLACKBURN, Mr. T. C. Wray presents "The Cat and the Canary," with a company of all-round excellence. The Calvert Productions present "Dainty Dishes" at the Prince's Theatre, the company including Messrs. Reg. Heaton, Jack Burke and Alf Harlin. The attraction at the Palace Theatre is Harry Day's "Crystals," the cast including Kitty Colyer and Jimmy Leslie.

At the BLACKPOOL Opera House, Phyllis Neilson-Terry is presenting "Stigmata," in which she is supported by a special company. At the Grand Alfred Butt's company is engaged with "Stop Flirting," and the Winter Gardens Easter attraction is the "Tip-top Topical" revue, with M'Lita Dolores, Albert Bruno, G. T. Pattiman, &c. Albert Whelan, Dick Henderson, May Sherrard, Herbert La Mertine, &c., are at the Palace.

At the BLYTH Theatre Royal, "Hot Lips," a smart revue presented by the Bogannys, supported by a strong company, is meeting with much success.

The "Lady of the Rose" is staged at the Royal Theatre, WINDSOR, by Mr. George Edwardes' company, and it attracting good houses. The rôle of Mariana is admirably portrayed by Ethel Whittle; Alfred Beers, as the silhouette cutter, is very amusing; and the part of Colonel Belovar is in the capable hands of Norman Astridge.

Variety holds the bill at the Grand Theatre, BOLTON, the company including Victoria Carmen Gillie Potter, Beaucaire and Partner, Dorothy Meade and Gordon Rennie in "The Cinema Star," V. M. Gaston, Billy Norton and Hal Martin, and Jerez and Ford.

The attraction at BOSCOMBE Hippodrome is "Pit-Pat," with Fred Shuff and Lilian Major in the cast.

At the Theatre Royal, BOURNEMOUTH, Mrs. Patrick Campbell is appearing in "The Second Mrs. Tanqueray" and "Magda."

"The Beauty Prize" is at the Prince's Theatre, BRADFORD, the principal parts being enacted by Joan Lockton, Claude Hulbert, Philip Simmons, Mignon Morenza, Peter Haddon, and Paula York. At the Alhambra Sessue Hayakawa is appearing in the one-act playlet, "The Samurai," the other artists in the bill being George Bass, the Jovers, Ernest Hastings, Ringle Bros., Tom Fagan, and Miller and Phlora.

The attractions at BRIGHTON this week include "The Lie" at the Theatre Royal, with Miss Doris Barton, Miss Marie Ney, Mr. Clarence Blakiston, and lead, and a new play by David Gill is making its initial appearance at the Palace Pier, Theatre, with Miss Hilda Barita in the lead. A new play by David Gill is making its initial appearance at the Palace Pier, "Handsome Jack," with the young author in the name-part, supported by Miss May Burgsen, and others of note. "Battling Butler," with Arthur Riscoe in the lead, is at the Hippodrome; while at the Grand Theatre the attraction is Jackson Owen's "Episodes," the cast including Mr. Owen himself, Miss Doris Chappell, Miss Cora Griffiths, Mr. Cranleigh Andrews, Mr. Tom Bracewell, and others.

At the Prince's Theatre, BRISTOL, "The Dancers" is presented by Frank Curzon and Gerald du Maurier's company, in which Gerald Ames makes a personal appearance. At the Hippodrome "The Surpassing Show" is the attraction. The cast includes Gene Gerrard, Alexis Dolinor, and Alice Lloyd. At the Empire is Albert de Courville's revue, "Jig Saw," with Tommy Mostel as principal comedian. At Bristol's Little Theatre "The Ninth Hour," as well as "Everyman," is presented during this week by the Repertory Company.

At the Empire, BURNLEY, the attraction is the George Edwardes' musical comedy "Toni," presented by Leo Franklyn. The chief fun-maker is Leo Franklyn, supported by a strong company, including Veronica Brady, Barbara Church, and Charles Barrett. The Victoria is closed this week. At the Palace Jno. D. Robertson's company is appearing in the revue "What Cheer?"

At BURY Theatre Royal Robert Courtneidge's company in "Paddy the Next Best Thing." At the Hippodrome is Harry Firth's musical burlesque, "Oh! Dolly."

The New Theatre, CAMBRIDGE, will be closed until Easter Monday, when London Musical Comedy Productions, Ltd., under the direction of T. C. Wray, present "The Beauty Prize."

At the Empire, CARDIFF, Harry Day presents "Mirrors," with Jim Jessiman as the principal artist, supported by Joseph Victor, Lily Burns, Amy Brownson, Wyn and Ivy, and Budd and Hartley. The New Theatre and Playhouse are closed this week.

At the Theatre Royal, COATBRIDGE, the M. and C. Productions present "Court Cards."

At the Theatre Royal, DARWEN, W. H. Edwards presents "Brilliants," with Charles Tolcher, The Edwards Trio, Clifton Dane, G. Bernard Gordon, and Jack Thomas.

The Grand Theatre, DERBY, commences a twice-nightly season with "The Royal Divorce," with Miss Evelyn Hope as Josephine. The Hippodrome has a strong attraction, and Albert de Courville's revue "The Whirlwind," including Harry Welsh and Marie Douglas.

At the Hippodrome, DEVONPORT, Dick Ray entertains with a revue, entitled "Evening News," the principals being Jack Fields, Bert Gunnell, Dorothy Langley, Rene Hurst, and Florence Thurston.

The Theatre Royal, DEWSBURY, is closed this week, but will reopen on April 19 with Mr. Bert Evelyn's stock company in "With Edged Tools." At the Empire Mr. Reg. Bolton and his company present the new revue "Hot-Pot." Reg. Bolton is the principal fun-maker, but he is ably assisted by Miss Kitty Spencer, Peggy Dallas, The Palladium Four, &c.

The Anglo-Scottish Revue Co. present "What a Night" at the Grand Theatre, DONCASTER.

At the Royal Hippodrome, DOVER, C. A. Stephenson presents his musical comedy revue, "The Sunny South"; and at the King's Hall (pictures) Bi-Bo-Bi, the Sousa of the bells, is appearing.

Wales and Beanland present "Are You Better?" at the DUDLEY Opera House, cast including Mr. Will Beanland.

The spring holiday attraction at the King's Theatre, DUNDEE, is the revue "All In Favour," presented by Tom Arnold (for Thea Productions). It is played in sixteen scenes, several of which are of striking beauty. The leading comedian is Frederic Bentley, who displays much resource and cleverness in the various episodes in which he takes part. He is ably assisted in the comic line by Bruce Cameron, another versatile performer. Florence Helm, the leading lady, is delightfuly vivacious, and possesses a fine voice. Another accomplished singer is Alma Vane. The Mostyn Quartette and the Lawrence Tiller Troupe contribute enjoyable performances; while Mabel Lambeth, Harold Brownlow, and others all share in the success of a very enjoyable show. "Stunners," a bright and breezy revue, gives much satisfaction at the Victoria Theatre. The comedy element is well looked after by Neil Nelson and George Clarkson. Fine singing is contributed by Tom Donaldson, Colin Denby, Jose Donelli, and Dane Westwood. Speciality song and dance acts by Zoe and Zona, musical interludes by Paul Rochefort and Jack Sutton, and specialities by the Five Jocks make up a very pleasant entertainment. Appearing at the Oxford are Polly and Wally in vocal and dance act, and Percy Val, comedy acrobat. The leading turn at the Tivoli is the Harris Family, vocalistz and instrumentalists, and De Mar and Leon star at the Princess's. "Enemies of Women," is a strong attraction at La Scala, and the Kinnaird has "The Village Blacksmith."

At the Devonshire Park Theatre, EASTBOURNE, Ida Stratham and company, in "Our Betters." At the Pier Theatre the Harrison-Frewin Grand Opera Company in "Il Trovatore," "Faust," "Rigoletto," "Maritana," "Daughter of the Regiment," "Tannhauser." Company includes Francis Dibden, Cecily Whelan, and Gilbert King. Winter Gardens, municipal concerts, conducted by Capt. H. G. Amers. Special artists, Mr. William Primrose, and the baritone, Mr. Eric Marshall. At the Royal Hippodrome Sam Linfield presents "Boot Villa." Other turns include Harold Walden, Eddie Stidder, Bruce Macloud, and Beryl Harmer.

At the Crown Theatre, ECCLES, the Broadhead Dramatic Company opened on Monday with "Two Little Drummer Boys." William Brookfield as Capt. Frank Carsdale gives a good interpretation. Charles Brandon ably impersonates the character of Capt. George Darrel; and Gertrude Bonsor enacts the part of Margaret Rivers in an ideal manner. Betty Booth and May Day as the Drummer Boys are appreciated.

At the Lyceum, EDINBURGH, the Carl Rosa Opera Company began the second week of their engagement on Monday with an admirable performance of "The Marriage of Figaro." The Royal is occupied by Mr. Harry Russell's company with a revue, "Laughs and Ladies." Mr. Russell gets all the fun possible out of the leading comedy part, and Miss Madge Allan and the other members of the cast give capital support. Mr. Matheson Lang has had such success at the King's with "The Phantom Ship," that the management have persuaded him to remain another week. On Monday "The Bad Man" was presented. Mr. Matheson Lang impersonated the central character Pancho Lopez, and Miss Nell Carter was delightful as Lucia Pell. Mr. Henry Keith's company is playing at the Empire a revue, entitled "Visions," which proves to be a very pleasant entertainment.

Variety at the Hippodrome, GLOUCESTER, includes the London Sonora Band, Cornelius and Constance, Clown Argo, Fiery Jackson and the Girl, Three Mahers (expert dancers), Phyllis and Giles, and Miss Ethel Bull.

At the Tower Theatre, GOOLE, the attraction is "Miss Lancashire, Ltd.," presented by Mr. A. C. Beattie. The cast includes Charles Wilton, Dorothy May, Reg. Vernon, Wm. Passmore, Fanny Olive, and Ida Revell.

At the King's Theatre, GREENOCK, Fred Collins Productions, Ltd., present the revue, "Guess the Title."

At the Theatre Royal, HALIFAX, "The Cousin from Nowhere" is paying a return visit. The Denville Stock Co. are commencing a season at the Grand Theatre with "The Old Home." The farcical comedy, "His Lucky Wife," featuring Wm. De Lacy, is presented at the Palace.

"A Message from Mars" is at the Gaiety Theatre, HASTINGS, with Muriel Martin-Harvey and David Miller in the cast.

At the HUDDERSFIELD Royal "Charley's Aunt," by Mr. Brandon-Thomas's Co. Arthur Douglas presents "The Jeffersons" at the Hippodrome. At the Palace is Joe Morrison's revue, "Jazzland," with Charlie Wood, Maisie Terriss, and the Syncopated Orchestra.

Dr. Bodie, assisted by Mlle. La Tesla, is appearing at the Theatre Royal, JARROW. Other artists appearing are Cissy Shearer, Winnie Russell, Harry Austin, Dolly Robson, and Roma and Victor.

At the KEIGHLEY Hippodrome the D'Oyly Carte Opera Company make a welcome return visit.

King and Benson's Enterprises are running their "musical mixture," called the "Love School," at the Hippodrome, IPSWICH.

Those popular entertainers, The Co-Optimists, including Phyllis Monkman, Mabel Green, Doris Bentley, Davy Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, and Austin Melford are at the Grand, LEEDS. The Horsfield, Daunt, and Mitchelson Company are presenting two plays at the Royal, opening on Monday with "Quinneys." "Bought and Paid For" will be staged Thursday and Saturday evenings. The cast includes Malcolm Tearle, Wm. Daunt, and Altona Stafford. At the Queen's Theatre the Leeds British Legion Military Band heads a good variety bill. The revue, "Ginger," is the attraction at the Empire. Mona Magnet is a versatile leading lady; Dick Tubb, as principal comedian, has a most original style; and the popular trio, Hedges Bros. and Jacobson, contribute rag-time melodies in first-rate style. Firth Shephard, Ltd., present "Little Miss Puck" at the Hippodrome, and a strong cast includes Madge White and John E. Coyle. "The Musical Burglers" head the bill at the Varieties, supported by Tom E. Dean, Mark Wain, Kenneth Buxton, Lilian Lee, Vera Rudd, and Bonetti.

At the LEICESTER Royal Opera House is "The Private Secretary," in which Chas. R. Walenn as the Rev. Robert Spalding and Stanley Browne as Mr. Cattermole do exceedingly well, with good support from the remainder of the company. The E. Hill Mitchelson Repertory Company present Miss Violet Carlyle as Ruth Zerbini in "The Tigress," which is presented at the Theatre Royal. At the Palace Walter Bentley is presenting "The Barnstormers," and in a strong cast are Jack Morrison and Ouida Macdermott. The Pavilion bill of fare is a musical comedy revue entitled "The Real Stuff," presented by A. E. Smith. The cast includes George Hyam, Bert Symes, Miss Chick Hyam, Miss Cherry Tracey, Waldo and Etolle, and the Sisters Jefferson.

At MORECAMBE special holiday attractions are provided at the Tower (where an excellent programme includes Tom E. Hughes, Jaffa, Dick and Eddie, Videau and Kirby, Arley and Alys Lowdini, and Rosie Lloyd), and at the Winter Gardens, where Messrs. Broadhead and Son present Terry Wilson, Haig and Escoe, Coverdale's Dainty Dots, Fred Walmsley, the Five Hesseys, Linda and Gent Lotto. The special attraction for Good Friday is Percy Honri, who is always welcome at Morecambe.

At the Gnoll Hall, NEATH, Cliff Barrett and Netta Clark appear in an amusing sketch.

At the Opera House, NORTHAMPTON, Miss Jose Brooks and Mr. Wyn Weaver are appearing in "The Widow's Husband." Albert de Courville's super-revue, "Varieties," is at the New Theatre.

At the Theatre Royal, NORTH SHIELDS, the Oxford Productions present "Fun in a Cabaret."

Gilbert Miller's company is at the Theatre Royal, NORWICH, with "The Bat." "Our Liz," a musical revue with Lilian Low, Tom Prewer, George Turner and Nina Lynn in the cast, is at the Hippodrome. The London Welsh Quartette and Juliette are at the Thatched; Val Vett and Sons Trio at the Regent. The Norwich Players are presenting "Everyman" at the Maddermarket, and the Spring Gardens season opens on the 19th with "Star-Mist."

At the Grand Theatre, OLDHAM, "Sally" is proving a great attraction, and a fine company do full justice to their respective parts. At the Palace The Futurists are appearing in "Wake Up," with Jack Gallagher, Aggie Nolan, and Gracie Holmes. "Wet and Dry" is staged at the Colosseum, with Jimmy James, Lucy Musette, Bessie Hunter, Sisters Day, and Harry Newbold.

At the New Theatre, OXFORD, Dick Ray is presenting the 1924 edition of the revue "Kick-Off." An excellent cast includes Fred Renon, Ernest Ludlow, Carino, John Cullen, Florence Thurston, &c., with Ray's Football Girls. The performances are twice nightly.

At the Theatre, PAISLEY, Mr. Arthur Hinton's Repertory Company are performing "The Wanton" and "Ignorance," and at the Rink Variety Palace D. D. Young presents the burlesque "Stageland"; The Dakotas, in a novelty act; and the Riviera Trio, vocal entertainers.

Mr. Lowell Thomas's latest film production, "Through Romantic India," is being screened at the Theatre Royal, PLYMOUTH, this week. At the Repertory Zola's "Therese Raquin" is presented, with Miss Frances Waring, Mr. Arthur Young, Miss Margot Lister. Mr. Frank H. Fortescue's No. 1. Company plays "Flaming Passion" and "Ignorance" at the Grand, and the new revue, "On Strike," is presented by James Lester at the Palace. Lowe and Lowman are the leading comedians.

The Imperial Grand Opera Company is at the Theatre Royal, PORTSMOUTH. "Cabaret Nights," with Billy Doust, Bunny Doyle, and Mamie Worth is the attraction at the King's, Southsea. The drama, "The Doctors Wife," is at the Prince's.

"Drawing the Dole," a new comedy, is being presented at the PRESTON Hippodrome by Mr. E. W. Palfreyman, cast including Bob E. Bliss, Bert Ewin, Nan Williams, and Joan Cardle.

Mr. Charles Coborn is describing his experiences on the road at the Palace Theatre, RAMSGATE. He has walked from London to Ramsgate.

The Royal County Theatre, READING, is closed until Saturday (19th), when it will reopen with "The Lie." The original musical show "Bubble and Squeak," starring Charlie Rich and Elsie Roby, is at the Palace Theatre.

Murray King and Clark's company, in "Romance," make a return visit to the Theatre Royal, ROCHDALE. May Fairclough makes a charming La Cavallini. At the Royal Hippodrome, the Osborne Productions are presenting the revue, "April Showers," twice nightly, before appreciative audiences.

At the SALFORD Palace Thos. F. Conver's comedy revue, "On the Dole," and in the cast are Albert Burdon and Vio Vivienne. At the Royal Hippodrome, Bert Billard and Grace Gilbert are the attractions.

At the Opera House, SCARBORO', the Macdona Players, in "Quality Street."

"The Return of Sherlock Holmes" is the attraction at the SOUTHPORT Opera House, with Mr. Ellie Norwood in the title-rôle. At the Palladium the revue, "You'd Be Surprised." Miss Connie Cline is the leading lady, and Harry Dent, Billie Rego, George Morgan, and Leslie Barker comedians. "Ha Ha," a new revue, is at the Pavilion Theatre, a strong cast including Mr. Alfred Brookes, Miss Claire Foster, and Charles Stephens.

At the Alhambra, STIRLING, Simpson Burns presents "Snatches and Cameos."

At the Theatre Royal, ST. HELENS, "Dashes" is presented twice nightly, with Jack Barstow, Elsie Maynard, Cliff Dacre, and Clinton Carey in the cast. At the Hippodrome Messrs. Smith and Milestone present the musical burlesque, "Come In," cast including Jack Herbert, Lily Ash, Eli Hudson, Harry Cook, and Violet West.

"House Full," with Arthur White as Sammy Fletcher, is at the Royal, STOCKPORT, and the pantomime revue, "What a Lad," is presented by Bert Grapho at the Hippodrome.

At STOCKTON Hippodrome the popular comedian, Frank E. Franks, with a capital company, is presenting his topical revue, "The Times," which comprises various up-to-date episodes.

The novel revuette "Nan" occupies the boards at the Alhambra Variety Theatre, STOURBRIDGE, this week, featuring Gipsy Nan, the Australian Marvel, and Don, her assistant; Felix and Edna and the Dancing Vagabonds; and Hilda Ray, the Australian Nightingale.

The Empire Theatre, SUNDERLAND, has been turned into a picture house "for one week only." At the King's Theatre, where pictures predominate as usual, are Frank and Vesta dancers and Cyril Lidington, who contributes interesting character studies and songs. At the Theatre Royal a nautical musical revue, "Come Along," is the attraction. The cast

"NEW WIVES FOR OLD."

At Worthing.

Farce, in Three Acts, by Eric Hudson. Produced at the Worthing Theatre Royal on Monday, April 14.

Sir G. Mytton ..... Stanley Cooke
Dr. Mytton ..... Q. E. Stevenson
R. Harding ..... St. Clare Scott
Professor Green ..... Edward Crosby
Victor Fawcett ..... Arthur Jenner
McDowd ..... Albert Brasque
Jarvis ..... Fred Knight
Lady Mytton ..... Marjorie Allah
Moranette Fawcett .. Coralia Carmichael
Peggy Stannard ..... St. Barbe West
Carrie Harding ..... Zoe Angus
The Beautiful Stranger .. Cicely Esdaile

"New Wives for Old," a farce in three acts, saw the light for the first time at Worthing Theatre Royal on Monday evening, and highly delighted the audience. The piece is of the boisterous type, and an audience cannot fail to be kept highly entertained from start to finish. The theme is based on monkey gland rejuvenation of mankind, and the author has skilfully put the piece together, giving all the principals an opportunity of revealing their talents. Sir George Mytton is a gay Lothario with a wife of very staid and plain habits, and the result is that he is given to flirting with young damsels who come his way. He is visited by an old professor anxious to market his new discovery of providing the means of rejuvenation, and it so happens that, through an accident to Sir George's wife, that the old professor is afforded an unexpected opportunity of giving his discovery a trial, for when she returns home he gives her a portion of his prescription, and she immediately disappears. Meanwhile a beautiful young stranger appears on the scene, and, suffering from loss of memory, Sir George, having learned of the effect of the monkey gland treatment, endeavours to persuade her and himself that she is his wife. The result is that many highly diverting situations follow, and the audience is kept in roars of laughter. Mr. Stanley Cooke is the principal actor in the cast, and this excellent exponent of farcical comedy is in highly delightful vein as the flippant husband anxious to convince the beautiful stranger that he is her husband from the fact that he has a mole on his back! Miss Cicely Esdaile is responsible for the portrayal of the Beautiful Stranger, and this charming young lady plays the part with much grace and charm. Miss Coralia Carmichael as Moranette Fawcett is exceedingly well cast, and Miss Zoe Angus as Carrie Harding is particularly good. Miss St. Barbe West and Miss Marjorie Allan do well in the characters of Peggy Stannard and Lady Mytton. Mr. E. Stevenson in the rôle of Dr. Mytton. Mr. Edward Crosby is to be commended for a fine character study of the part of Professor Green, and the other characters are well cast.

"SLEEPING BEAUTY" AT CHELSEA.

The professional students of the Mayfair School of Dancing, Acting and Singing gave a charming performance of Noona Macquoid and Miss Flora M. Fairbairn, at the Chelsea Palace Theatre on Saturday afternoon, the 5th. The object of the matinée was in aid of the urgent needs of the East London Hospital for Children. As usual in the "Mayfair" productions, the beautiful tableaux—noteworthy the exquisite picture of the Sleeping Beauty and Fairy Godmother—and the many dances and ballets were a great attraction. The dancing of Miss Audrey Ashby's corp de ballet proved inspiriting; likewise the Fairies' dance and a "Bourree" by children captivated the audience. Miss Phyllis Stickland, in the title rôle, made a dainty and pretty heroine, while Miss Betty Scorer added to her laurels by an excellent performance as the Prince Cherito. Miss Lola Waring was also successful in accentuating all the bad qualities of the Malignant Fairy, and Miss May Haywood as the Fairy Queen made an entrancing figure, and sang a pretty number, "Flower Buds." In a large cast, mention must also be made of Miss Sylvia Cloude's song, the *pas de deux* of the Prince and Princess, and the dance of Cobweb Queen (Joan Bradley). The numbers "Long Ago When I Was Young" and "The Roses Bid Thee Stay" were very pleasing. The scenic appointments and the staging were effective, especially the revels in the Castle Courtyard.

"That Woman."

This Wardour film has as the pivot of its plot the old theme of a chorus girl marrying out of her station, with the result that she is ostracised by the set to which her husband belongs. But, by means of ready wit and inherent good nature, she justifies and consolidates her new position as a society leader, and at the same time retains the esteem and affection of her husband and his parents. Catherine Calvert as the heroine is admirable, and is well supported by the other members of the cast.

"The Folly of Youth."

"The Folly of Youth," controlled by Messrs. Pathé, is the story, compelling and human, of a young student who, caught in the maelstrom of "jazz" life before he had hardly time to realise its dangers, becomes entangled with an erotic, wicked, but beautiful woman, being eventually saved from the consequences of his folly by the self-sacrifice and devotion of his mother. Many beautiful and luxurious scenes are screened, and the acting and production as a whole are excellent.

PAX ROBERTSON SALON.

"Easter."

On Sunday evening, the 6th, this play-producing society considerably added to its laurels by the presentation of "Easter," by August Strindberg, translated by V. S. Howard, and "Love in a French Kitchen," translated from the old French by C. C. Clements and M. J. Saunders. "Easter" was received with enthusiasm. The play, which opens in gloom, points the moral of the joy of Easter, and the story unfolds in the home of Elis, a tutor, whose father is in prison for embezzlement, and whose sister, Eleonora, is away in an asylum. Despite this unhappy state, he is joyful that spring has come. The appearance of Eleonora, who has escaped from the asylum, also the fear that Lindquist, to whom their father owes a great debt, will seize their home and furniture, throws this unhappy family into an atmosphere of fear. Easter Eve sees the dawn of hope of happier lives for these unfortunate people, Lindquist forgetting the dreaded debt, remembering only a great service rendered many years ago by their father to him,

Miss Pax Robertson, who produced the play, gave a moving performance of the misunderstood Eleonora. Miss Catherine Robertson, as the pretty Christina, was well in the picture. The Mother of Kathrine Stanley is also worthy of praise. Mr. Ivain March's performance of Elis was a well-observed piece of acting. The versatile Mr. Bruce Moir made a sympathetic figure of Benjamin. The dreaded "Giant" Lindquist was sincerely played by Mr. James Kirkham.

Strindberg's play was preceded by a one-act French farce of the Moyen age, and shows how one Jacquinot, who is tyrannised over by his wife and mother-in-law, is able through a fall into a bath of his adipose wife to turn the tables, refusing to assist her from her awkward position until she promises a happier matrimonial state. Miss May Cover, Miss Mardrea Williams, and Mr. Bruce Moir played this little piece excellently.

"MONICA."

"Monica" is by Mr. Ernest Cecil, and it was produced at the Everyman on Friday, the 4th. Its plot is entirely unconvincing, and the dialogue poorly written. In the third act the audience thought that the author would never get to the point that they themselves had discovered some time before: That Monica was Muriel Allenby's daughter, and not Mrs. St. John Browne's. This being made perfectly clear, Monica was able to marry Philip Daneside, K.C., M.P., who had had a liaison with Mrs. St. John Browne twenty years before, and for the first two and a half acts had been led to believe that he was Monica's father.

The sad part of the whole thing is that a splendid company of actors worked valiantly to try and make some of the characters credible. That they did not succeed is not their fault. Mr. Brember Wills wisely took things into his own hand when he was on the stage, and had rather a good time making Mr. St. John Browne into a charmingly doddering old nonentity. Miss Louise Hampton as Muriel Allenby, Miss Dorothy Holmes-Gore (who looked bewitching as the heroine), and Mr. Richard Denham as the villainous Earl who was thwarted from marrying Monica, all played well; and Mr. Ivan Samson did as much as was possible with the incredible part of Daneside.

A LADY FALSTAFF.

The most remarkable feature of a meritorious performance of "The Merry Wives of Windsor," by the elocution students of the Battersea Polytechnic, under the direction of Mr. David Beveridge, was the rendering of the character of Falstaff by a lady. Looking every inch the part, Miss Marjorie Todd almost entirely destroyed the impression that she was anything else but a man. She had the fruity voice, the humorous swagger, and the sense of his own importance that characterise the Fat Knight, and her success was complete. Ladies shone also in other masculine rôles. Miss Bertha Wilkinson endowed Slender with a musical voice and affected the mincing manner of the backward swain divertingly. Miss Victoria Wilkinson was a personable Fenton. All the characters had been admirably coached. In the title-rôles Miss Nancy Dimond as Mistress Ford, and Miss Norah Pryor as Mistress Page, revelled in their merry mischievousness, and as Mistress Quickly Miss Marion Lord made a clever contribution to the performance. Of the men, the best were Sydney Frederickson, who aroused continuous laughter as the French physician; Harold Glover, a really capital Justice Shallow; William Harris, very resourceful as Sir Hugh Evans, and Alfred Ruby excellent as Mine Host of the Garter Inn. Stuart Jackley worked himself into a fury with commendable zeal as Mr. Ford, but Robert Mossman seemed ill at ease as Mr. Page.

The performance was loudly applauded, and Mr. Beveridge received a well-deserved "call."

At the Stratford Empire next week there will be at each performance an original chorus competition on Miss Florrie Forde's success, "When It's Night Time in Italy." The competition will be open to amateurs only over the age of 14 (ladies and gentlemen), and prizes to the value of £20 will be given.

THE AMATEUR STAGE.

WATFORD SCHOOL OF MUSIC O.S.

The Watford School of Music Operatic Society produced "The Pirates of Penzance" and "Trial by Jury" at the Palace Theatre recently, when large and highly appreciative audiences gave wholehearted support to those responsible for promoting their second big production within three months on behalf of the funds of the Watford Peace Memorial Hospital. The society owe a deep debt of gratitude to their hon. secretary and hon. musical director, Mr. J. Sterling Hill, who again undertook the rehearsing and general control of the production, and he is to be heartily congratulated on the success achieved, and the masterly way in which he conducted his augmented orchestra of twenty-six.

In "Trial by Jury" the society were fortunate to secure the services of Mr. Alan Hanson for the rôle of Defendant; he has a sweet tenor voice, and used it with pleasing effect; while Mr. Donovan Cross also scored heavily with his singing as Counsel for the Plaintiff, a part delightfully undertaken by Miss Dorothy Taylor. In Messrs. E. C. Booth and Donald Scleater the society have two exceptionally clever comedians. The former, as the Judge, gave a very humorous rendering of "When First My Friend Was Called to the Bar," while the latter, as the Usher, kept the house in continuous laughter.

One of the most enjoyable features of "The Pirates of Penzance" was the brilliant playing by the orchestra of the overture, the acting and singing of the principals and chorus also reaching a high standard. Mr. J. Hamilton Scott was well adapted to the part of the Pirate King, his robust vocal powers were thoroughly effective, and he was heard to great advantage in "I Am a Pirate King"; while Mr. Donovan Cross gave an excellent portrayal of his lieutenant, Samuel. As Frederic, Mr. John R. Bentley afforded the maximum amount of enjoyment with his beautiful singing. Mr. E. C. Booth is deserving of the highest praise for his amusing impersonation of Major-General, and scored a big success with his song, "I am a Modern Major-General." Mr. John Hyatt excelled himself as the Sergeant of Police. He and his merry constables acquitted themselves with considerable distinction in "When the person bares his steel," with its well-known "Taranta" chorus, and "A Policeman's Lot is Not a Happy One." Miss Wynne Saunders interpreted the part of Mabel with charm and vivacity. As a vocalist she was equally successful, scoring a triumph in "Poor Wandering One," and in her duet with Frederick, "Ah! Leave me not." Miss Vera Sterling Hall accentuated her previous successes, alike as a vocalist and actress, with her clever study of the part of Ruth. Miss Dorothy Taylor (Edith), Miss Constance Menpham (Kate), and Miss Phyllis Bunner (Isabel) made an engaging trio. Miss Elsie Rendle worked as hard as anyone to ensure the success of the performances.

THE PLAYERS AT CRIPPLEGATE.

A new phantasy by Mr. A. Morley Peel, with music by G. Stuart Le Page, entitled "The Heart's Desire," was produced by G. J. Morley Peel on March 28 at Cripplegate Theatre. The scene is On the Roof of the Word—All Time, and here Punchinello is "angling" o'er the world, the while Pantaloon discourses on life. Pierrot, Harlequin, Pierrette, and Columbine arrive, and then Will o' the Wisp is heard in the distance, and before her arrival a Mortal Youth is "fished up" from earth to make love to her. The Mortal Youth obtains his heart's desire—"Love," and escorts Will o' the Wisp back to earth: The best acting came from Mr. C. Sutton Nugent as Pantaloon; Mr. Lionel John did well as Pierrot; and Mr. Fred Knight as Harlequin and Mr. G. J. Morley Peel as a Mortal Youth were fairly successful. Miss Alys Maude was the most natural and best of the ladies as Pierrette. James Montgomery's three-act comedy "Nothing But the Truth" followed.

H.M.S. PINAFORE" AT MALVERN.

On Friday, March 28th, and on the following afternoon and evening, at the Assembly Rooms, Malvern, "H.M.S. Pinafore" was performed, by permission of R. D'Oyly Carte, Esq. The performances were in aid of the Malvern College Mission in Canning Town, and were under the direction of Miss Louie René, whose work, both in production and acting, is to be highly commended. Foremost among a strong company were Messrs. Grace, Blackmore, and Fergusson, who, as Captain Corcoran, Ralph Rackstraw, and Dick Deadeye, contributed largely to the success, though Mme. Stephen's share as Josephine must on no account be overlooked. Able support was given by Messrs. Hooper and Leeke as the Boatswain and the latter's Mate. Mr. Greenstock made a good Sir Joseph Porter, and great credit should be given to him and Mrs. Greenstock for their invaluable work in organising the performances. The list of principals is completed by Miss Gillmore as a remarkably fine Hebe, and Clive Rivett-Carnac a diminutive but dapper little Middie. A well-drilled chorus and orchestra were of great assistance, under the accomplished direction of Mr. P. H. Shera.

At the dress rehearsal on the Tuesday night Miss René was presented with a cabinet from the members of the company. Between the acts at the performances on the Saturday Captain Tinton, from Canning Town, spoke on behalf of the Mission, and at the evening show auctioned a model of the scene, which had been made by two Malvern College boys, for £5. All three performances were greeted with hearty applause, and it is hoped that a substantial sum of money has been realised on behalf of the Mission.

Frequent encores had to be granted, the favourites being "Fair Moon, to Thee I Sing," "Things are Seldom What They Seem," "The Hours Creep On Apace," "He is an Englishman," "Never Mind the Why and Wherefore," and the finale to Act I. These performances were given in aid of the rebuilding fund of the Malvern College Mission in Canning Town.

DERBY OPERA CO.

At the Grand Theatre, Derby, last week, the Derby Opera Co. gave a very successful rendering of "Iolanthe." The bookings were on a record scale, and as a result a substantial amount will be available for local charities. Miss Marjorie E. Parker gave a talented performance as Phyllis, and was especially pleasing in her duets with Strephon, Mr. J. Morris Twells, whose singing and acting were of a high standard. Miss Emily Jones was a charming and wistful Iolanthe, and Mme. Irene Buckley as the Queen of the Fairies won fresh laurels. Mr. Donald Campbell made an impressive Lord Chancellor, and scored heavily. The parts of Lord Mountararat and Earl Tolloller found capable exponents in Messrs. T. Barton and Leslie Jones, the trio and dance with the Chancellor being much enjoyed. Mr. W. R. Wright as Private Willis used his strong voice to advantage.

The production was admirably staged by Mr. Warren Jones, and Mr. Sydney Sadler's work as musical director was very praiseworthy. There was a large chorus, and the work all round was generally well up to the standard of the company's previous efforts.

MID-TYNE AMATEUR OPERATIC SOCIETY.

The annual performance of the above-named society took place in the Empire Theatre, Jarrow, when a fine production of "The Yeomen of the Guard" was presented, under the stage direction of Mr. Quintin Golder, and the conductorship of Mr. H. Oswald. The fine chorus work was again a predominating feature, and the society is happy in the possession of some talented principals. Miss Ruby Hall, in the rôle of Phœbe Meryll, showed a decided improvement, both in acting and singing, on anything she has yet attempted, her opening number, "When Maiden Sighs," placing her at once in the good graces of the audience. Mr. Fred J. Laws as Wilfred Shadbolt was grimly humorous, and used his fine voice to advantage in the "Cock and Bull" duet with Point, and the various other concerted numbers. Mr. J. W. Yeates as Jack Point, and Mme. E. Walton as Elsie Maynard, were adequate Strolling Players; and Mr. Jack Corbitt made a sonorous Sergeant Meryll, besides lending balance to the quartette work. Mr. T. B. Wheatley as Colonel Fairfax sang with fervour "Is Life a Boon," and otherwise acquitted himself splendidly, in spite of the fact that he was suffering from throat and chest trouble, and was in the hands of his medical adviser during the whole of the week. Mme. M. Herbert made a stately Dame Carruthers, and Miss S. Collinson was a pleasing Kate. Mr. J. W. Pratt was satisfactory as Leonard Meryll. Credit is due to Mr. T. B. Wheatley, the deputy conductor, on whose shoulders has fallen the bulk of the rehearsal work throughout the season. Good work has also been done by the hon. accompanists, Messrs. G. Wheatley and H. Pescod. The proceeds will be devoted to charity.

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POTTED OPERA AT THE COLISEUM.

A New Cornish Soprano.

On April 21—one hundred and sixty years to the day since Mozart arrived in London for the first time—there will be presented at the London Coliseum a potted version of his operatic masterpiece, "Don Giovanni," with Miss Olive Jenkin, the recently discovered Cornish soprano, as Zerlina; Mr. Frederick Ranalow as the dissolute Don, and Mr. Arnold Beauvais as his servant, Leporello.

It is an historical fact that Mozart did not compose the overture to "Don Giovanni" until the night before the production by the Bondini Company at Prague. He was staying with his friend Duschek, and a merry party was held in his honour. Returning to his room at midnight, Mozart proceeded to write the overture while his wife kept him awake by giving him doses of punch and reading him stories from "The Arabian Nights." It is on this fact that Mr. J. H. Richardson, who presents the version of "Don Giovanni" at the Coliseum, has based his story. Under the influence of the punch bowl Mozart falls asleep, and in a dream there appear to him the various characters of the opera singing his music. As they sing the theme for the unfinished overture comes to him, and he plays it over immediately he awakes.

It is of interest to note that when Mozart first came to London he lodged in Cecil-court, St. Martin's-lane, within a stone's throw of the Coliseum, where a century and a half later his work is being presented for the first time in a music hall.

On his arrival in London, Mozart set the whole town talking of his musical gifts. With his father and sister he landed at Dover, and was almost immediately summoned to St. James's Palace to play before King George III. and Queen Charlotte. The actual clavichord played upon by Mozart on this occasion has been acquired by Mr. Richardson, and will be used in the presentation of "Don Giovanni" at the Coliseum.

Miss Olive Jenkin, the Cornish soprano, who is appearing in "Don Giovanni," was born in Newquay, Cornwall, and from an early age gave promise of a brilliant musical career. Her early training in this country was followed by a period of study in Rome, and later in Paris. There she met Debussy, whose advice and encouragement were invaluable in promoting the young singer's artistic development.

Returning to England, Miss Jenkin made her London début at the Æolian Hall on March 21, 1922.

Mr. R. J. Costerton, Ramsgate's entertainments manager, is recovering from a serious operation.

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NEXT WEEK'S CALLS.

MONDAY, APRIL 21, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 12 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BRIDGWATER PALACE. — "Headlights," April 24, 25, 26.

ILFRACOMBE ALEXANDRA HALL.—"Headlights," April 21 and 22.

JERSEY ALHAMBRA. — Corrie and Foote.

JERSEY OPERA HOUSE.—Marsh and Baillie Shakespearean Co.

SALISBURY PALACE. — "The Sunbathers."

STROUD PALACE. — "Robin Hood" Film.

WEYMOUTH JUBILEE HALL.—"On Strike."

YEOVIL PALACE.—"If Winter Comes" Film.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Musical Maples.

HAMILTON HIPPODROME (rehearsal, 11).—M. and C. Productions present "Court Cards."

IPSWICH HIPPDROME (rehearsal, 11.30; matinée on Monday, at 2.30).—"Our Liz."

IPSWICH LYCEUM THEATRE.—"I Pagliacci."

NORWICH HIPPODROME (rehearsal, 11; matinée on Monday, at 2.30).—The Zancigs, Verme, Hal Joy, Marcus, Dolly Varden, Edward Victor, O'Wray and O'Dare.

NORWICH THEATRE ROYAL.—"The Afrikander."

PAISLEY RINK PALACE (rehearsal, 12).—De Novo Five, Two Melvilles, Three Maxwells.

PAISLEY THEATRE (rehearsal, 12).—Arthur Hinton's Repertory Co.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Miss Clara Coverdale's "10 to 1 On" Revue Co.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Farley & Holt, Co. as booked, and Picture Entertainment. Berry and Hart.

BURY HIPPODROME.—O'Brien and Harris, Bert Castle, Jenkins Bros., Topsy Lee, Billie Barclay and Partner, Peakman and Zillah, Byron and Byron, Taceto.

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "The Christian."

LIVERPOOL PAVILION THEATRE.—Sadie Morris, Morris and Vane, Bert Maddison, Jim Nolan, Grace Cunard, The Elmar Trio, Dan Bros. and Sherry, The Ketos.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME. — Florrie Gallimore, Marcus Boyle, Ada Fawn, Johnny Cullen, Arthur Carthy, J. W. Hall, Lottie Lennox, Tom E. Royal, Lily Currie, Phil Herman, May Sherrard, Walton Bros. and Webster.

MANCHESTER JUNCTION THEATRE.—Brooklyn Comedy Four and Picture Entertainment.

MANCHESTER KING'S THEATRE.—Mr. Ventom Swift's "High Heels and Stockings" Revue Co.

MANCHESTER METROPOLE THEATRE.—Mr. Harry Warburton's "Shavings" Revue Co.

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Her Only Son."

MANCHESTER QUEEN'S PARK HIPPODROME. — Mr. G. W. Palfreyman's "Drawing the Dole" Revue Co.

MORECAMBE WINTER GARDENS.—Leah Victoria, Five Besseys, Lola Milton, Romeo and Rip, Foster Kershaw, and Picture Entertainment. (Rehearsal, 11; matinée, 2.)

PRESTON PALACE THEATRE. — Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Clarke and Ritchie, The Glittos, Hilda Mostyn, Jack Byrne, Moss and Maachah, Hinsie and Asst., Morny Cash, Fredson and Regan.

SALFORD ROYAL HIPPODROME.—Miss Clara Coverdale's Nine Dainty Dots, and Picture Entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—C. A. Tuson presents "Aerial Flashes."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Beresford and Pearce presents "Snatches."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsals at all Halls at 12.)

BLACKBURN.—John Lester presents "The Round Up."

BRADFORD. — The Cymraes, Billy Reeves, Lilian Lee, Henry Bekker, Sylvia, Harry Carlton, Haydn Wood and D. Court.

BURNLEY.—Albert Douglass presents "The Jeffersons."

CARLISLE.—The Great Carmo.

HALIFAX.—Six Bros. Luck present "Forbidden Fruit."

HUDDERSFIELD.—Miller and Canning, Three Equals, N. and B. Moore, Renee and Godfrey, Senora Band, Arthur James, Jessie Danvers in "The Key."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Miss Hilda Stewart presents "Has a Wife the Right?"

WARRINGTON.—Harry Slingsby presents "Zip."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30). — Ernest Hastings, Sessue Hayakawa, Kharum, The Jovers, The Videos, Clown Argo, Carne and Kellaway.

BIRMINGHAM GRAND (rehearsal, 1). Ancaster, Syd Moorhouse, Charles Austin and Co., Nancy Price and Co., George Bass, Victor Andre, Hicken and Rose.

BRADFORD ALHAMBRA (rehearsal, 12.15).yThe Playgoers' Syndicate presents "Scotch and Polly." Cast includes Tommy Lorne and Jamieson Dodds.

CARDIFF EMPIRE (rehearsal, 1).—The British National Opera Company.

EDINBURGH EMPIRE (rehearsal, 12).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.

FINSBURY PARK EMPIRE (rehearsal, 1).—Les Stadiums, Teddy Stream, Bransby Williams, Kirkby and Hudson, David Poole, Betty Blake and Phœbe Bonner, the Buckleys.

GATESHEAD EMPIRE (rehearsal, 1).—"Dancing Time."

GLASGOW ALHAMBRA (rehearsal, 11).—"Visions."

GLASGOW COLISEUM (rehearsal, 11).—Fay Compton, in "The Loves of Mary, Queen of Scots."

GLASGOW EMPIRE (rehearsal, 11).—George Lee, Renee and Partner, Christopher and Columbus, Ella Retford, Tom Clare, Paul Witt, May Stevens and Garry Lynch, Winifred Ward.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Thos. F. Convery's "On the Dole."

HULL PALACE (rehearsal, 1).—"The Royal Italian Circus."

LEEDS EMPIRE (rehearsal, 1).—Oswald Williams, Ted Huxter, Les Germaines, Bert Errol, Marie Dainton, Jack Lane, George D'Albert.

LIVERPOOL OLYMPIA (rehearsal, 1).—Newhouse and Merrill, The Five Bombays, Jack Hylton and his Band, The Two Rascals, Harry Herbert, Kimberley and Page, Lillian Burgiss.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Chris. Richards, Victoria Carmen, Weaver Brothers, Hetty King, Dick Henderson, Charles Thomas Troupe.

NEWCASTLE EMPIRE (rehearsal 1).—Denis O'Neil, G. H. Elliott, "Look Out," Kiddy Kennedy, Barker and Tarling, Egypse Camp Co., Diadama and Partner.

NEW CROSS EMPIRE (rehearsal, 1).—Withal and Orive, Frank Benson, Milton Hayes, Sammy Shields, Tom E. Hughes, Cruikshank, Dolly Elsworthy.

NEWPORT EMPIRE (rehearsal, 1). — "Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

NOTTINGHAM EMPIRE (rehearsal, 1).—Firth Shephard presents "Little Miss Puck." Cast includes Madge White and John E. Coyle.

PRESTON EMPIRE (rehearsal, 11).—Nick Morton, Raie and Rosie Walters, Nixon Grey, Daisy Wood, Jay Whidden, Errol Addison and Gertrude Mitrenga, Finlay Dunn.

SALFORD PALACE THEATRE (rehearsal, 10.30).—"Brain Waves."

SHEFFIELD EMPIRE (rehearsal, 1).—Tom Arnold presents Frederic Bentley and Co. in "All in Favour."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Tom Arnold presents "Love and Laughter." Cast includes Jimmy Godden and Mamie Soutter.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Radios."

STRATFORD EMPIRER (rehearsal, 1).—Edgar Curtis, O'Gorman Bros., "Paradise Alley," Florrie Forde, William Burr and Daphne Hope.

SUNDERLAND EMPIRE (rehearsal, 1).—"Good Luck."

SWANSEA EMPIRE (rehearsal, 2).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

VICTORIA PALACE (rehearsal, 11.30).—Harry Lauder, May Henderson, Arthur Ferriss, "Our Palace Girls," Geaiks and Geaiks, Holland Four.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Crystals."

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Manhattan Follies."

BRIGHTON HIPPODROME (rehearsal, 12).—Neil McKay, The Eldons, Clarice Mayne, Sidney Edwards, Tazserwoullths, Marie Lawton, Key and Keyworth.

LEEDS HIPPODROME (rehearsal, 12).—"The Early Girl."

LIVERPOOL HIPPODROME (rehearsal, 12).—Harry Thurston, Dirk and Anton, Versatile Three, Hilda Glyder, Felovis, Kenna Bros., Iris and Phyllis.

NEWCASTLE HIPPODROME (rehearsal, 12).—"Vanities."

PARIS ALHAMBRA THEATRE.—Period commencing April 18, 1924: Six Galenos, Derry and Sloan, Kotchinskys, Fanny Nomano, Odellys, Boucot, Leon Rogee, Hassan Trio, Pearl and Lina Mitchell, Marck and Stuart, George Tristal, Jenny Golder, Pepino, Les Frères Rogers.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Wild Oats."

SHEFFIELD HIPPODROME (rehearsal, 12).—Scott and Whaley, Sam Hilton, Haig

(Continued at foot of next cols.)

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M.H.A.R.A.

The 58th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present: Messrs. Cecil Morley (vice-chairman of committee, who presided), Monte Bayly (hon. treasurer), Alf. Herald, Chas. Kasrac, Harry Marlow (hon. trustee), Barry Ono and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. A letter was read from Mr. Geo. D'Albert (chairman of the committee) re the Glasgow agency, and Mr. R. S. Campbell, of the City Café, West Nile-street, was appointed as agent in that town as from April 21. Mr. McCarthy submitted the weekly financial statement, which was passed as read.

Glasgow Agency of M.H.A.R.A.

Members are requested to note that on and after Monday next the address of the agent in Glasgow will be as follows: Mr. R. S. Campbell, City Café, 41, West Nile-street. Telephone, Central 154. Members must call or write to that address for their names to be placed on the list if travelling.

The London offices of the M.H.A.R.A. will be closed on Good Friday and Easter Monday and Tuesday, but will be open as usual on Saturday next.

Appearing at Hackney last week, the popular Scots comedian, Scott Sanders, gave his latest character number, "Pottering Along." After a week's absence from the West End, Scott returns this week to the London Coliseum.

After a long season in production, Ellis Drake resumed in town on Monday with her company, at Shepherd's Bush, in her popular sketch.

Appearing this week at Shepherd's Bush, Maggie Dickinson and Syd Culver, the well-known dancers—who are ably supported by Al Clark and the Whirly Girls—are due to return to the Alhambra next week.

(Continued from previous col.)

and Escoe, Flying Winskills, St. Juste and Higgins, Three Swifts, Mozelles.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Bubble and Squeak."

SOUTHEND HIPPODROME (rehearsal, 12).—"Irene."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Whispers."

MISCELLANEOUS.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Hughes and Austin, Billie and Bobbie, "Oh, Help" sketch, Harry Aiken, Daisy Barker, Owen F. Lester, Vera Berrridale, Gilbert Moore, Jimmy Gordon.

ALDERSHOT HIPPODROME (rehearsal, 1).—The New Era Productions present "Top Speed."

ASTON HIPPODROME (rehearsal, 12).—"Money Talks," Rosie Lloyd, Denise and Jan.

AYR PAVILION THEATRE (rehearsal, 1).—"On the Bounce."

BATH PALACE.—Clans of Bonnie Scotland, and variety company.

BLOOMSBURY CINEMA.—Risdon and Vedale.

BOURNEMOUTH WESTOVER.—Foster Productions, "The Whirl of Girls."

CHESTER ROYALTY THEATRE (rehearsal, 12).—Le Mounier, Howe and Watt, B. F. Granville, Billy Riley, Tom Moss and Ethel Orrell, Val Fenton, Lauri Howard, George Hurd.

COVENTRY HIPPODROME (rehearsal, 1).—"Heads or Tails."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"The Olympian Circus."

EDMONTON EMPIRE (rehearsal, 12).—Fred Kitchen, Jennie Hartley, Scotch Kelly, Nina and Nora, Shirley Whyte, Cliff Goldin, Benedetti Brothers.

EXETER HIPPODROME.—Rupert Ingalese and Co., Haden Herbert Four, Hal Bert the Heywoods, Beryl Hamer, Bros. Lawn.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Co-Optimists."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Nancy Meron, Jan de Martell, Cooper and Lait, Cellini, Boughton and Esden, Loch and Lomond, Florence Irving, and Agar and Young.

GREAT YARMOUTH HIPPODROME.—"Some Hustle."

KEIGHLEY HIPPODROME (rehearsal, 12).—Donald and Carson, Wensley and Dale, Elvena and Alers, Brothers Geddes, Frank Cass, Stella and Partner, Ted Marcel.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Firth Shephard, Ltd., present "The Honeymoon Girl."

LONDON SHOREDITCH.—Jerry and Co., York and Wery, Four Clovelly Girls, the Kasracs, Bert Lloyd and Co., the Dingleys, Jack Shields, Coral Dark, Cliffe and Briar, Madge Locke.

PENGE EMPIRE (rehearsal, 12).—"The Last Warning."

READING PALACE THEATRE.—"Rumours of 1924."

WORTHING THEATRE ROYAL.—Harry Taft, Imperial Trio, Mlle. Yetta, Edgar Beynon, Lily Flexmore, James Hunter, C. T. Craven and company.

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B. FELDMAN AND CO.

Mr. A. Woolin, of Wombwell, writes us of the tremendous success he has had with "Gigolette," "Horsey, Keep Your Tail Up," "Long Lost Mamma," and "Stella." "I don't go very far wrong with any of your publications," concludes Mr. Woolin.

Football fans at Coventry much appreciated the rendering of "My Sweetie Went Away" and "Chicago," by the Coventry Silver Band on the occasion of the visit of the Oldham Athletic F.C. Mr. Warren, secretary of the band, writes us how well these two numbers were received.

A visit to Cricklewood Dance Hall found Feldman numbers well in the front with both the talented bands there. Mr. de Rosa's rendering of "I've Got a Cross-eyed Papa" was particularly appreciated by the dancers. Other numbers rendered by the bands were "Horsey, Keep Your Tail Up," "Gigolette," "In Love With Love," and "Not Here, Not There."

The Yale Dance Orchestra, at the Wimbledon Palais de Danse, are particularly fine in their rendering of "In Love With Love," "Passionetta," "Stella," "Bebe," "When Will the Sun Shine for Me?" and "I'm Sitting Pretty."

Mr. Geo. Terry, of Menston, writes us of the wonderful success he is having with "Horsey, Keep Your Tail Up," and "When Will the Sun Shine for Me?"

Mr. Louis Levy, the well-known musical director of the Pavilion, Shepherd's Bush, is making a daily feature of "Horsey, Keep Your Tail Up," and, to judge by the applause this number received, is much appreciated by his audience.

Lieutenant C. H. Hassell, Director of Music for the H.M. Irish Guards, forwards us a programme showing the featuring of four Feldman numbers out of a programme of nine, "Bambolina," "Gigolette," "In Love With Love," and "Stageland" selection being the Feldman numbers.

FRANCIS AND DAY.

Many congratulatory letters are to hand from prominent chefs d'orchestre anent the firm's enterprise in securing for publication that wonderful song fox-trot, "I Love You," from America's most successful musical farce, "Little Jessie James." Orchestral parts are being distributed at a rapid rate.

A choice combination of skilled musicians are those installed in the Mirror Hall of the Strand Corner House, under the direction of Harry Shalson, and the interpretation given by the Novelty Orchestra, as it is named, of such items as "'Maggie!' 'Yes, Ma!'" "Dreamy Melody," "I Love You," and numerous other items of the house are greatly appreciated by admirers of the band and the well-known dance pianist at its head.

Archie Alexander and his new Columbian Orchestra are just now an outstanding attraction at the Wimbledon Palais de Danse, and do full justice to programmes made up of fully 60 per cent. of the current hits of the firm. Those alluring waltzes, "Dreamy Melody" and "When Lights Are Low," are great favourites here.

Morris Smith and his Dixie Entertainers, who so skilfully add to the gaiety of Brighton at the Regent Dance Hall, are delighting patrons with programmes, including "He Loves It!" "Dreamy Melody," "When Lights Are Low," "'Maggie!' 'Yes, Ma!'" "Barney Google," and many another item beloved of dancers.

Once again the firm is to the fore in securing the original "Cara Five-Step," of which so much has been heard of late. This new dance, the rhythm of which is delightful, and the steps simplicity itself, is being specially featured by Jack Hylton and his famous body of instrumentalists with much success at all engagements. "Cara Five-step" is a novelty that is certain of a great welcome, and supplies a long-felt want. Copies are already in much request, and are being supplied.

The firm's old friend, Ralph P. Powell, continues to make hosts of friends as M. D. of Ridgeway's Café, Birmingham. A very large proportion of his excellently balanced programmes are the house's pieces, and he avers that he has had more requests for "Dreamy Melody" and "Wonderful One" than for any other tunes he can call to mind.

LAWRENCE WRIGHT MUSIC CO.

Jack Hylton and his band will open at the Olympia, Liverpool, next week, when, out of the six items which they will play, no less than four will be Lawrence Wright publications, to wit: "Riviera Rose," "When It's Night-time in Italy," "Twelve O'Clock at Night," and "Felix Kept on Walking," all of which have proved transcendent hits at the Piccadilly Hotel and elsewhere.

Sydney J. Kaplan, the new musical director of the London, Shoreditch, is making a very special orchestral feature of "Riviera Rose" valse, which, as interpreted by his fine orchestra, should prove a very big success indeed.

Bob Allan (of Wynn and Allan), of Leeds, will again supply the orchestra for the Grand Hotel, Scarborough (third season), and will feature an exclusive Lawrence Wright programme, including "Riviera Rose," "When It's Night-time in Italy," "Twelve O'Clock at Night," etc.

At Leon Bassett's annual concert, on Good Friday, at the Metropolitan, that genial musical director will be ably assisted in making the function a complete success by the Georgian Singers, who will specially feature "Riviera Rose" and "Just a Girl That Men Forget."

Kichenside's Arsenal Band (Highgate Silver), at the Arsenal Football Ground, Highbury, play "When It's Night-time in Italy," "Robinson Crusoe Blues," "Banana Blues," "Felix Kept on Walking," and "I Love Me," the charms of which latter several thousands of football enthusiasts sang like one man last Saturday.

Eve and her Nine Cambridge 'Varsity Syncopaters, of which Alfred Schuroff is the leader, are playing all the big Wright hits at Sherry's, Brighton, including such stunners as "When It's Night-time in Italy," "Riviera Rose," etc.

Stanley C. Mills, conductor of the Piccadilly Jazz Band, Manchester, took no less than five encores with "When It's Night-time in Italy," when he recently sang as well as conducted this fine comedy fox-trot.

DUFF, STEWART & CO.

The success of the fine selection "Melody Maze," issued by this firm, increases steadily week by week. Jack Bruske reports its enthusiastic reception at the Finsbury Park Empire on Sunday last, while Arkite Phillips reports a sweeping success with this number by the Aberdare Philharmonic Orchestral Society.

Jack Courtnay, the clever concert organist of the Stoll Picture Theatre, has added it to his repertoire, and will feature it during next week in conjunction with the striking intermezzo "Peacock's Parade," which has already become a pronounced winner. Other numbers for which a widespread and insistent demand continues are Montague Clayton's clever one-step "Desecration" (based on the "Pathétique") and the catchy "wireless fox-trot," "2LO."

PERCY HONRI

"A CONCERT-IN-A TURN."

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"TIVOLI SEXTETTE OF DANCERS" and

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This Week—WILLESDEN L.T.V. First Vacancy, APRIL 28.

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SOUTH AFRICAN NEWS.

(FROM OUR CAPE TOWN CORRESPONDENT.)

CAPE TOWN, March 21.—Before a crowded house the Cape Town season of Mr. George Relph and his company, under the direction of African Theatres, Ltd., began at the Opera House on March 18, when "The Way of an Eagle" was staged. The production was a success, the scenery and stage setting being exceptionally good. As Captain Nick Ratcliffe Mr. Relph proved to be an actor of decided merit. There is a natural personality in Mr. Relph's stage work which greatly enhanced his success. The character of Captain Ratcliffe is predominant throughout, and Mr. Relph grips the essential points to a nicety. Miss Mercia Swinburne was excellent as Muriel Roscoe. Her acting was pleasing in its intensity, without overreaching. Miss Netta Westcott gave a very good rendering as Daisy Musgrove, and Miss Sheila Macgregor as Olga Ratcliffe played her part well.

Mr. Relph, in a little chat with "The Era" correspondent, stated that his Johannesburg season was a big success, and that he and his company met with every kindness on all sides. There is a probability that the South African season may be extended. His next production is "Havoc," to be followed by "The Knave of Diamonds."

The coming visit of Sir Ben. Fuller to South Africa, to open up a South African Circuit in conjunction with his Australian and New Zealand interests, is causing a deal of interest in theatrical circles.

The Tivoli, with Manager D. L. Collins in charge, is attracting excellent houses. Week commencing March 12 the star turn was J. W. Rickaby, who met with a hearty reception on his reappearance in Cape Town. He sang some new and some old favourite songs, and was compelled to give six songs before his audience would let him go. Colleano, in his wire act, created a sensation with a clever show. Frau Klint is a smart conjurer, with neatness in his work. He does some card tricks with gloves on his hands. Bert Weston is a comedian with good material, who has won success at the Tivoli. He is a first-class artist. Anna and Louis, French eccentric musical artists, did well. Carlton and Rosslyn pleased with their act of songs and patter. Winnie Travail, comedienne. Week March 19. Leslie Strange drew a big round of applause for his exceedingly clever character impersonations. His character study of Lloyd George was a very clever bit of work. The Vardel Trio, equilibrists, went well. Evison and Hestor, and a bath chair, put over an act that pleased. Stanelli and Douglas are clever violinists. Anna and Louis, musical act, J. W. Rickaby, and Colleano complete.

Paget's Circus and Menagerie is touring the suburbs of Cape Town.

Durban.

The African Theatres' panto., "Jack and the Beanstalk," has been doing big success at the Theatre Royal, despite the great heat that usually visits Durban during March.

The Criterion has an excellent bill for the week commencing March 17. Owing to success the Femina Quartette were engaged for a second week. Zena Zampa, aerial act, is good, and Emily Kroll and Lou James, vaudeville act, pleased. Pictures complete.

WIMBLEDON THEATRE.

"The Lilies of the Field," Hastings Turner's witty comedy, met with the greatest measure of success on its visit here on Monday night. Miss Edna Best was warmly received on her first entrance, and acted throughout very charmingly as the pseudo Victorian girl, while as her twin sister Catherine, Miss Peggy Hopkins was most fascinating. Too much praise cannot be accorded to Mr. Julian D'Albie, whose personation of the Parson was delightful. Miss Katherine Pole was sweet and motherly as Ann, his wife, while Miss Lillian Mason gave a carefully studied character drawing as Mrs. Rorke-Walter, the mother-in-law; Mr. Neville Brook was an excellent lover; and Mr. W. Hyde White was highly amusing as Bryan Roper. Miss May Edward Saker caused merriment as Lady Susan, and Miss Paulette Loring also as Monica Flame. The reception of the play was enthusiastic.

After nine years with Mr. Harry Day's productions, Norah Dwyer concluded her engagement with the firm at the termination of the run of "Spangles" at Tottenham recently.

FREEMASONRY.

Consecration of New Mark Masons' Lodge.

The Consecration Ceremony of the Vaudeville Lodge of Mark Master Masons, No. 801, the meetings of which it has been arranged will be held in the early afternoon, to enable members of the variety profession to attend, took place on Tuesday, April 8, in the Egerton Room of Mark Masons' Hall. The Consecrating Master was Major T. G. Lumley Smith, D.S.O., the Grand Secretary, assisted by Mr. H. Percy Monkton, P.G.D., as S.W.; Mr. Henry Budd, P.Dep.G.D.C., as J.W.; the Rev. Preb. J. A. W. Bell, P.G. Chaplain, as Chaplain; Mr. A. L. F. Cook, P.G.Or., as D.C.; and Mr. C. C. Cruikshanks, P.A.G.D.C., as I.G. The Worshipful Master Designate of the New Lodge being Mr. Wm. Hedley Roberts (W. H. Atlas), the G.W. Designate Mr. Albert Le Fre, and the J.W. Designate Mr. Ernest Warsaw.

The following Founders of the Lodge were present: Messrs. W. H. Roberts (W. H. Atlas), G. Hammond Dyball, S.O.; John Enzer, J.O.; Fred B. Box (Chaplain); Arthur Roberts (Captain O. C. Villiers), Treasurer; Francis E. Morse Stephens (C. Douglas Stuart), Secretary; E. A. Roberts (Gus Atlas), Registrar of Marks; James Pilling (J. P. Ling), S.D.; John M. T. Vost, J.D.; Dudley Wright, D.C.; Neville J. Delmar, I.G., and Fred T. Masters, Organist, and F. Banebini as Tyler.

The visitors included Messrs. R. J. Godson, P. S. Wellby, C. J. De Salis, Thos. Sherreff, H. T. Crane, Arthur Briscoe (who acted as Consecrating Organist), A. G. Wilmer, Wolfe S. Lyon, Geo. A. Keen, Arthur Whaa, and J. M. Batten. The impressive ceremony of Consecration having been performed, Mr. W. H. Roberts (Atlas) was installed into the Master's Chair, and appointed and invested his officers. After other business had been transacted, the Brethren and Visitors dined together in the Connaught Rooms. During the evening an excellent musical programme was provided, which was contributed to by Mlle. Elsa, Miss Lulu Tassett, and Miss Nora Atlas, and Messrs. C. C. Cruiksbanks, J. P. Ling, Fred Masters, and J. M. Balten. The Lodge meetings will be held on the second Tuesdays of the months of March, May, July, September and November at the Mark Masons' Hall, Great Queen-street.

Hammersmith Lodge, 2,090.

The installation dinner of the Hammersmith Lodge was held at the Clarendon Restaurant, Hammersmith, on Thursday, 10th inst, when Bro. James Chamberlen was installed as W.M. One hundred and eighty members sat down, including W. Bro. Jack Crawford, W. Bro. Arthur J. Barclay, Past Secretary, W. Bro. Harry Tipper, P.G., Std. Br., P.M., who is the secretary of the Lodge. The following selection followed the dinner, under the direction of W. Bro. Edw. Bennett:—"To the Dance" and "Daffodil Gold," by Miss Lilian Lord; "In Love" and "The English Rose," by Edward Bennett. Humorist items were supplied by Fred Curtis, who scored well with "The Rich Man and the Poor Man" and "Cosmopolitan Opera." Cecil Harrington gave his original humour at the piano—and "more humour, same quality." Miss Lilian Lord and Bro. Edward Bennett sang two excellent duets, "A Brown Bird Singing" and "In Your Dear Eyes." Miss Florence Tipper was the accompanist.

The Hammersmith Lodge sustained a great loss on Friday, April 11, by the passing of Worshipful Bro. Harry Foreman, late M.P. for North Hammersmith, and held the honour of Mayor and O.B.E. during the war. There was a large attendance at the funeral service at St. Paul's Church on Monday.

Now playing the principal comedy part in "Our Liz," which is at the Kilburn Empire this week, Jack Barty seems likely to remain under the present management for some time ahead, as he has recently signed another contract for a new show after his present engagement.

At the Grand, Clapham, Manager Ellis was able to prove that variety still commands good business. An excellent programme, headed by Samson, the strong man, was responsible for fine houses nightly.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

AFRIKANDER, THE.—April 14, T.R., Hanley.
ALLINGTON CHARSLEY OPERA.—April 14, G., Luton.
ANNA CHRISTIE.—April 14, Brixton Theatre; 21, County, Bedford.
ARE YOU A MASON?—April 14, T.R., York.
ASHES OF VENGEANCE.—April 14, Lyceum, Ipswich.
ATHOLL-DOUGLASS REP. PLAYERS. — April 14, Empire, Brechin.
A WEEK END.—April 21, Artillery, Woolwich.
BAT, THE.—April 14, Royal, Norwich; 21, Royal, Lincoln.
BATTLING BUTLER.—April 14, Hippo., Brighton; 21, Ilford.
BAYNTON, HENRY. — April 14, T.R., Nottingham.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE).—April 14, Prince's, Bradford; 21, Prince's, Manchester.
BEAUTY PRIZE, THE.—April 21, New, Cambridge.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—April 14, O.H., Belfast; 21, T.R., Nottingham.
BELLE OF NEW YORK.—April 21, O.H., Belfast.
BENSON, SIR FRANK.—April 14, Gaiety, Ayr.
BETTY.—April 14 P.O.W., Grimsby; 21, O.H., Middlesbrough.
BLUEBEARD'S EIGHTH WIFE (WHITE CO.).—April 14, Empire, Penge.
BOHEMIANS, THE.—April 14, Royal, Nottingham.
BRINGING UP FATHER.—April 14, Woolwich.
BRITISH NATIONAL OPERA CO.—April 14, Olympia, Liverpool; 21, Bristol.
BROADWAY JONES.—April 14, Grand, Clapham; 21, Prince's, Bradford.
BROWN SUGAR.—April 21, Tower, Goole.
CABARET GIRL, THE.—April 14, T.R., Birmingham; 21, O.H., Manchester.
CABARET GIRL, THE.—April 14, T.R., Dewsbury; 21, T.R., Halifax.
CAMPBELL, MRS. PATRICK.—April 14, T.R., Bournemouth.
CARL ROSA OPERA.—April 14, Lyceum, Edinburgh; 21, T.R., Newcastle.
CARNIVAL.—April 14, Met, Bootle; 21, Pav., Weston-super-Mare.
CARRINGTON (MURRAY) CO.—April 14, Prince's, Manchester.
CAT AND CANARY.—April 14, T.R., Blackburn; 21, Pav., Colwyn Bay.
CATHERINE.—April 21, Grand, Croydon.
CHARLEY'S AUNT.—April 14, Royal, Huddersfield; 21, Royal, Bury.
CHRISTIAN, THE.—April 14, Col., Ilkeston.
COMPTON COMEDY CO. — April 14, Court, Liverpool.
COUSIN FROM NOWHERE.—April 14, T.R., Halifax.
DANCERS, THE.—April 14, Prince's, Bristol.
DEANE (HAMILTON) CO.—April 14 and 21, H.M., Carlisle.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—April 14, New Hall, Randelstown.
DORAN, CHARLES.—April 21, O.H., Scarborough.
D'OYLY CARTE OPERA CO.—April 14, Hippo., Keighley; 21, T.R., Huddersfield.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—April 21, T.R., St. Helens (season).
EARLY GIRL.—April 14, Hippo., Newcastle.
EDGE O' BEYOND.—April 14, Hippo., Wolverton.
FLAME, THE.—April 21, New, Cardiff.
FORBES-ROBERTSON, F.—April 14 and 21, Palladium, Llandudno.
FRIEND OF THE PEOPLE.—April 14, T.R., Bolton; 21, Brixton Theatre.
GABRIELLE.—April 21, T.R., Worcester.
GAY WIDOW.—April 14, Marina, Lowestoft.
GAY YOUNG BRIDE.—April 14, Hippo., Sheffield.
GIPSY PRINCESS.—April 14, Hippo., Lewisham.
GODWIN-HALLETT OPERA CO.—April 21, Royal, Loughborough.
GOOD LUCK.—April 21, Empire, Sunderland.
GREEN GODDESS, THE.—April 21, Court, Liverpool.
HANDSOME JACK.—April 14, Palace Pier, Brighton.
HARRISON FREWIN OPERA CO.—April 14, Pier, Eastbourne.
HER NIGHT OF SACRIFICE.—April 14, Collins's.
HINTON, ARTHUR.—April 14, Paisley.
HONOURABLE MR. TAWNISH, THE.—April 14, Swansea; 21, Southport.
HORSFIELD, DAUNT, & MITCHELSON REP. CO.—April 14, Royal, Leeds.
IMPERIAL OPERA.—April 14, Royal, Portsmouth; 21, Palace, Ramsgate.
J. BAKER HOWARD CO.—April 14, Pavilion, Grange Villa.
J. GRAND ANDERSON CO.—April 14, Hippo., Burslem.
JEFFERSONS THE.—April 14, Hippo., Huddersfield; 21, Palace, Burnley.
KATINKA.—April 21, O.H., Blackpool.
KID OF ARIZONA.—April 14, T.R., West Bromwich.
LADY OF THE ROSE, THE.—April 14, Empire, W. Hartlepool; 21, T.R., Ashton-under-Lyne.
LADY OF THE ROSE, THE.—April 14, T.R., Windsor; 21, P.O.W., Rugby.
LAST WARNING, THE.—April 14, Palace, Chelsea.
LIE THE.—April 14, T.R., Brighton; 21, Royal Court, Warrington.
LIKES OF HER, THE.—April 14, Hippo., Richmond; 21, New, Northampton.
LILAC TIME.—April 21, T.R., York.
LILIES OF THE FIELD, THE (DEE CEE).—April 14, Wimbledon T.; 21, P.G., Folkestone.
LITTLE BIT OF FLUFF.—April 14, Hippo., Nottingham; 21, Mountain Ash.
LITTLE DUCHESS.—April 21, O.H., Leicester.
LOVE AND LAUGHTER.—April 14, Finsbury Park; 21, King's, Southsea.
LOVE MATCH.—April 14, New Cross; 21, Kilburn.
MACDONA PLAYERS.—April 14, Pleasure Gardens, Folkestone.
MARRIAGE BY INSTALMENTS.—April 14, West Pier, Brighton.
MARSH (ALEXANDER) SHAKESPEAREAN CO. — April 14 and 21, O.H., Jersey.
MATHESON LANG.—April 14, King's, Edinburgh; 21, Grand, Leeds.
MERRY WIDOW.—April 14, T.R., Newcastle-on-Tyne; 21, Grand, Blackpool.
NEILSON-TERRY, PHYLLIS.—April 14, O.H., Blackpool; 21, Grand, Hull.
NEW SHAKESPEARE CO. — April 21, Memorial, Stratford-on-Avon.
NEW WIVES FOR OLD.—April 14, T.R., Worthing.
NEW WIVES FOR OLD.—April 14, R., Worthing.
NOVELLO (IVOR) CO.—April 14, P.O.W., Birmingham; 21, T.R., Hanley.
OH! BETSY.—April 14, Col., Portsmouth.
O'MARA OPERA CO. — April 14, H.M., Aberdeen.
OUR BETTERS.—April 14, Devonshire P., Eastbourne; 21, Gaiety, Hastings.
OUTSIDER, THE.—April 21, Palace Pier, Brighton.
OUTWARD BOUND. — April 14, Grand, Southampton.
OVER THE HILL. — April 14, New Hall, Bargoed.
PADDY THE NEXT BEST THING.—April 14, Grand, Croydon; 21, Borough, Stratford.
PADDY THE NEXT BEST THING.—April 14, Malvern.
PARTNERS AGAIN.—April 14, Lyceum, Newport; 21, Pav., Colwyn Bay.
PETER PAN.—April 21, Lyceum, Sheffield.
PHI-PHI.—April 21, O.H., Bridlington.
PLUS FOURS. — April 21, Pier, Eastbourne.
PRISONER OF ZENDA.—April 14, Prince's, Manchester.
PRIVATE SECRETARY.—April 14, O.H., Leicester; 21, T.R., Rochdale.
QUALITY STREET.—April 14, O.H., Scarborough; 21, T.R., Loughborough.
RAYNOR REPERTORY CO.—April 14, Alex., Birmingham; 21, New T., Crewe.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RETURN OF SHERLOCK HOLMES.—April 14, O.H., Southport; 21, P.O.W., Birmingham.
ROMANCE.—April 14, T.R, Rochdale; 21, Grand, Llandudno.
ROTHESAY ENTERTAINERS.—April 14, Pav., Hawick; 21, Pav., Galashiels.
SALLY.—April 14, Grand, Oldham.
SILENT HOUSE. — April 14, Hippo., Birkenhead.
SIMPLE SIMON'S BABY.—April 14, Tiv., New Brighton.
SPARKLETS.—April 14, Pavilion, Ayr.
SPECIAL LICENCE.—April 21, King's, Edinburgh.
STOP FLIRTING.—April 14, Grand, Blackpool; 21, Gaiety, Dublin.
STORY OF THE ROSARY.—April 14, Borough, Stratford.
STREET SINGER. — April 14, Palace, Manchester.
SYBIL.—April 14, O.H., Crewe; 21, T.R., King's Lynn.
TERRY (FRED) CO.—April 21, T.R., Bournemouth.
THREE BIRDS.—April 14, T.R., Sheffield; 21, P.O.W., Grimsby.
TONI.—April 14, Empire, Burnley.
TONS OF MONEY.—April 21, Cheltenham.
TONS OF MONEY (BLUE).—April 21, Hippo., Margate.
VILLAGE BLACKSMITH. — April 14, Hippo., Rotherhithe.
WHAT EVERY WOMAN KNOWS. — April 21, O.H., Harrogate.
WHEN KNIGHTS WERE BOLD.—April 14, King's, Glasgow.
WHIRLED INTO HAPPINESS. — April 14, T.R., Aldersot; 21, Hippo., Richmond.
WIDOW'S HUSBAND.—April 14, O.H., Northampton; 21, Aberystwyth.

REVUES.

AERIAL FLASHES.—April 14, Empire, W. Bromwich.
ALL IN FAVOUR.—April 14, King's, Dundee.
ANNUAL ALBUM. — April 14, Tivoli, Aberdeen.
ARE YOU BETTER? — April 14, O.H., Dudley; 21, T.R., Barnsley.
BEAUTY QUEEN.—April 21, Royal, Grantham.
BILL OUT O' WORK.—April 14, Palace, Southampton.
BILLY.—April 14, Pavilion, Liverpool.
BONK.—April 14, Palace, Hammersmith.
BRAIN WAVES.—April 14, Olympia, Dublin; 21, Palace, Salford.
BRILLIANTS.—April 14, Royal, Darwen.
BUBBLE AND SQUEAK.—April 14, Palace, Reading.
BUBBLES.—April 14, King's, Newcastle-under-Lyne.
BUZZ ALONG.—April 14, County, Bedford.
CABARET NIGHTS.—April 14, King's, Southsea.
CRASH.—April 14, Empire, York.
CRISPS.—April 14, Court, Warrington.
CRYSTALS.—April 14, Blackburn; 21, Hartlepool.
DANCING BARBER.—April 14, Empire, Edmonton.
DANCING MAD.—April 14, Alhambra, Glasgow.
DANCING TIME.—April 14, Empire, South Shields.
DO IT NOW.—April 14, Met., Glasgow.
DOWN SOUTH.—April 14, Palace, Scunthorpe; 21, Palace, Lincoln.
DRAWING THE DOLE.—April 14, Hippo., Preston.
EARLY GIRL.—April 14, Hippo., Newcastle; 21, Hippo., Leeds.
FAGS.—April 14, Hippo., Aldershot.
FAST AND FURIOUS.—April 14, Tivoli, Hull; 21, Empire, Middlesbrough.
FIFTY-FIFTY.—April 14, Queen's, Poplar.
FLICKERS AND FLASHES. — April 14, Grand, Walsall.
FOOTBALL MATCH.—April 14, Palace, Huddersfield; 21, Carlisle.
FORBIDDEN FRUIT.—April 14, Hippo., Warrington; 21, Palace, Halifax.
FUN SHOP.—April 14, Hippo., Aston.
GINGER.—April 14, Empire, Leeds; 21, Empire, Swansea.
GOING SOME.—April 14, Empire, Newport.
GOOD IDEA.—April 14, Palace, Lincoln.
GOODS, THE.—April 14, Palace, Maidstone; 21, Alex., Birmingham.
GUESS THE TITLE.—April 14, King's, Greenock; 21, Pavilion, Southport.
HELLO! BLACKPOOL.—April 14, O.H., Coventry.
HIGH HEELS AND SILK STOCKINGS.—April 14, Empire, Ashton; 21, King's, Manchester.
HIS LUCKY WIFE. — April 14, Palace, Halifax.
HONEYMOON GIRL.—April 14, Hippo., Ilford; 21, Empire, Kingston.
IDEAS.—April 14, Glasgow; 21, Aberdeen.
IT'S QUITE ALRIGHT.—April 14, Hippo., Great Yarmouth.
JAZZLAND.—April 14, Palace, Huddersfield; 21, Hippo., Rochdale.
JIG SAW.—April 14, Bristol; 21, Exeter.
JINKS.—April 14, Palace, Camberwell.
KEE-HOY.—April 14, Hippo., Hamilton.
LAUGHS AND LADIES.—April 14, Royal, Edinburgh.
LAUGHTER UNLIMITED. — April 14, Hippo., Southend.
LITTLE MISS PUCK.—April 14, Hippo., Leeds; 21, Empire, Nottingham.
LIZZIE.—April 14, Palace, Attercliffe.
LONDON TO NEW YORK. — April 14, Royal, Aston.
LOVE SCHOOL. — April 14, Hippo., Ipswich.
MANHATTAN FOLLIES. — April 21, Hippo., Boscombe.
MARGUERITE.—April 14, Palace, Bath; 21, T.R., Sunderland.
MENU, THE.—April 14, Hippo., Wigan; 21, Hippo., Stockport.
MIRRORS.—April 14 and 21, Cardiff.
MODELS AND MUDDLES. — April 14, King's, Manchester.
MONEY TALKS.—April 14, Hippo., Coventry.
MOVIE STAR.—April 14, Hippo., Altrincham.
MR. TOWER OF LONDON.—April 14, Empire, Swansea; 21, Empire, Newport.
NINE O'CLOCK REVUE, THE.—April 14, Grand, Hull; 21, King's, Hammersmith.
ODDS AND ENDS. — April 14, Palace, Bridgwater.
OH! DOLLY.—April 14, Hippo., Bury.
OH! NORMAN.—April 14, O.H., Londonderry.
ONLY A JOKE.—April 21, Met., Glasgow.
ON THE DOLE.—April 14, Palace, Salford; 21, Grand, Hanley.
ON THE RUN.—April 14, Palace, Tottenham.
OUR LIZ.—April 14, Empire, Kilburn.
PARISH RELIEF. — April 14, Hippo., Rotherham.
PASSING CAMEOS.—April 14, T.R., Worcester.
PIT-PAT.—April 14, Hippo., Boscombe.
POPPYS.—April 14, Q.T., Farnworth; 21, T.R., Wolverton.
PUNCH.—April 14, Grand, Mansfield.
RADIOS. — April 14, Hull; 21, South Shields.
RAINBOW, THE. — April 14, Olympia, Shoreditch.
REAL STUFF.—April 14, Pavilion, Leicester.
REAL THING.—April 14, Palace, Bordesley.
RIPPLES.—April 14, Alhambra, Leith.
ROUND UP, THE.—April 14, Empire, Birmingham.
SCANDALS OF 1924.—April 14, Grand, Hanley; 21, Hippo., Darlington.
SCOTCH AND POLLY.—April 14, Palace, East Ham.
SERVED HOT.—April 14, Tivoli, Barrow.
SHAVINGS. — April 14, Rotunda, Liverpool.
SHUFFLE ALONG. — April 14, Palace, Watford.
SIDE SHOW.—April 14, Palace, Walthamstow.
SNATCHES.—April 14, Royal, Wolverhampton.
SOME HUSTLE.—April 14, Granville, Walham Green.
SPARE PARTS.—April 14, Hippo., Southampton; 21, Elephant and Castle.
SPARKLETS.—April 14, Pav., Ayr.
STEP LIVELY.—April 14, Col., Cheltenham.
STOP YOUR NONSENSE.—April 14, Royal, Stratford.
TAKE A REST.—April 14, Royal, Barnsley.
TEN TO ONE ON. — April 14, Queen's Park, Manchester.
THERE YOU ARE, THEN. — April 14, Hippo., Hulme.
TIMES, THE.—April 14, Hippo., Stockton.
TIP-TOP TOPICAL REVUE.—April 14, Winter Gardens, Blackpool.
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TONS OF FUN.—April 14, Hippo., Wolverhampton.
TOODLE-OODLE.—April 14, Empire, Woolwich.
TOP SPEED.—April 14, the Bedford; 21, Hippo., Aldershot.
TRIP TO PARIS.—April 14, Empire, Croydon.
TRUMPS.—April 14, Olympia, Glasgow.
UNEMPLOYED.—April 14, Met., Manchester.
UNEMPLOYED.—April 14, Palace, East Ham.
UP THE RIVER.—April 14, Palace, Bradford.
VANITIES.—April 14, New, Northampton.
VISIONS.—April 14, Edinburgh; 21, Glasgow.
WAKE UP.—April 14, Palace, Oldham.
WET AND DRY.—April 14, Col., Oldham.
WHAT A LAD!—April 14, Hippo., Stockport.
WHAT CHEER?—April 14, Palace, Burnley.
WHIRLWIND.—April 14, Hippo., Derby.
WHY WORRY.—April 14, Met., Glasgow.
WILD OATS.—April 14, Empress, Brixton.
WINNERS.—April 14, Hippo., Darlington; 21, Grand, West Hartlepool.
ZIP.—April 14, the Metropolitan.

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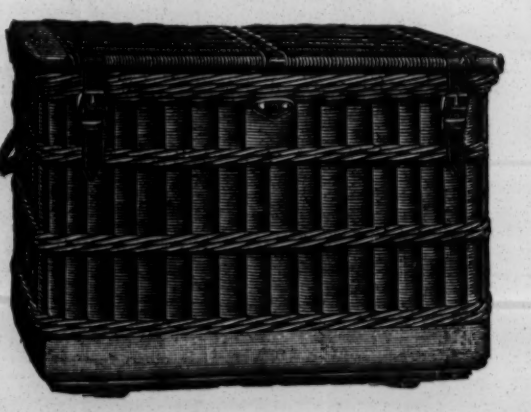

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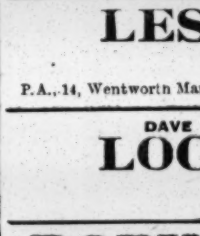

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"THE ERA"

will be published as usual

On WEDNESDAY NEXT, APRIL 23.

Having regard to the possibility of postal delays during the holidays, Advertisers are earnestly requested to co-operate with the management by forwarding copy intended for insertion in the coming issue as far in advance as practicable.

Late copy will be dealt with on Tuesday next if received at "THE ERA" Offices **before 10.30 a.m.**

Telegrams: Owaspole, Westrand, London. **NEW** Telephone: Gerrard 7545 (2 lines).

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Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 21, 1924.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for—
Zellini, Griffiths Bros., Tom D. Newell, "Look Out," Norman Telma, Mlle. Lydia Challapine, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House),

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Polly Meadows, George & Butcher, Will Fyffe, Dan Leno Junr., Dollie & Billie, Fyne & Hurley, Phil & Phlora, Bioscope.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Fred Lake, Stylo & Sonny, Power & Bendon, Charlier & Cuvillier, Cornalla & Eddie, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Farlane & Mac, Beryl Beresford & Co., Serlany Troupe, Scott Sanders, Clarkson Rose, Bioscope.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Willy Woltard, Edna Maude, Hilda Newsome, Texas Walker, Tom Barrasford, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday.)

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Indian Army Band, Billy Leonard, Seiko and Takata, Marie Lorenzi, Elsie Bower & Billy Rutherford, W. S. Percy, Osborne & Perryer, Bio.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, April 21, 1924.

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NEW OXFORD THEATRE.
Picture—
"Yolanda."

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Herbert Ray to present
"The Side Show."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Donald Keir to present
"Up the River."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Lew Lake to present
"Klu Klux Klan."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Hickey's Comedy Circus, Wright Conelly & Mac, Dusty Rhodes, Reg. Wentworth, Lily Burnand, Dan Polo, two Bellonints Dorothy Arnold.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Alfred Zeitlin & Paul Murray to present
"The Dancing Barber."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Stuart Laurance to present
"Wangles of 1924."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Emlyn Productions, Ltd., to present
"Shuffle Along."

THE METROPOLITAN.
Rehearsal at 12.15 p.m. for—
Kate Carney, Penrose & Whitlock, Henry De Bray & Lady, Harry Gunn, R. W. Willey, Jack Hulbert's 12 Girls, Kenneth Maclaine

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Amount of weekly pensions, £63 15s. 6d. Number of pensioners, 98. Amount of grants, loans, fares, &c., £10 2s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

LESLIE D. JEFFRIES,

who is now conducting the Orchestra at the Palace Theatre, has had a wide and varied experience of orchestral work at home and abroad. Mr. Jeffries has on several occasions been congratulated by Royalty, and it gives us great pleasure to give publicity to the fact that he is now featuring—with his fine Palace Band—the popular "Wembling at Wembley With You" number.

FOOTLIGHT FLASHES.

THE BEST SONG.

There is always a best song. Every performer knows that one particular song will suit him or her better than any other. Wise performers are continually on the lookout for best songs. The unwise allow themselves to be fobbed off with something that can hardly claim the title of "song," and which has nothing to support it but the frothy superlatives of alleged experts. Feldman songs are best songs. They have been proved so by discriminating artists who know what they want and where to get it.

G. H. ELLIOTT.

When G. H. Elliott heard "I'm Going South" he immediately spotted it as a best song. He knew that it was just his style, and written by men who know their business. When you hear G. H. E. in "I'm Going South" you will realise just what a best song means.

AND MANY OTHERS.

Readers of our Feldmanism page will have noted the names of many other prominent performers who have recently found best songs in Feldman Building. The list includes Florrie Forde, Fred Barnes, Talbot O'Farrell, Dorothy Ward, Lily Morris, Walter Williams, Ella Retford, S. W. Wyndham, Marie Kendal, Shaun Glenville, Victoria Carmen, Barker and Wynne, and many others.

FOLLOW THE WINNING LEAD.

Our advice to all who would cultivate success is to get busy on Feldman songs right away. There is magnetism in Feldman songs. They are the work of inspired writers, and they give inspiration to performers who work them. *They lead who follow Feldmanism.*

FROM ONE WHO KNOWS.

Talbot O'Farrell tells us that his new song, "Wonderful Kingdom of Dreams," is a most attractive number, and certain to be one of the real big hits of 1924.

ANOTHER "HORSEY" ENTHUSIAST.

Ella Retford has taken up our great "Horsey" song. This, with "Give Over!" "Oh, Dear!" "Turned Up," and "Maybe," gives Miss Retford a nap hand.

ALWAYS GOOD.

Mme. Leonora Howe, writing from Gateshead, tells of her consistent success with "Carissima," which number has been in her regular repertoire for over twelve months.

IN "SNACKS" REVUE.

Sid Dooley has furnished a tasty bite in "Snacks" revue, his contribution of "Turned Up" proving much to the liking of the musical palate of his hearers.

FRED BARNES

The Leading Light Comedian,

Scores a Sensational Success

WITH

HORSEY

Keep Your Tail Up

THE OUTSTANDING NOVELTY SONG OF THE YEAR.

B. FELDMAN & CO.

ARTHUR GODDARD.

Arthur Goddard is Feldmanising in "Fags" revue, and making many new friends—besides charming old ones—in consequence. His material is well chosen and capably performed, hence the excellent results. The powerful ballad, "If It Takes a Thousand Years" and "Not Here, Not There," are his present successes.

FOOTLIGHT FLASHES.

FOR CHORUS NUMBERS.

Queenie Forbes, now in "Sparklets" revue (and booked for resident C.P. at Perth), is making a success with "Jimmy." Her C.P. "specials" will be—as usual—drawn from the Feldman list.

A REAL BIG HIT.

It is agreed that Fred Duprez' "Manhattan Follies of 1924" is a fine show. It is also agreed that one of the finest things in it is "Oh Gee, Oh Gosh," as featured by Wilbur Lenton. Mr. Lenton is taking up additional Feldman numbers.

STICKING TO FELDMANISM.

Len Wade, juvenile lead in "Stella" Co., says he always sticks to Feldmanism. Mr. Wade has had numerous winners in the past from the House of Hits, and his present successes include "Mother in Ireland," "Along the Winding Way," and "Is There Any Room in Your Little Bed for Me?"

"ON THE DOLE."

In the above-named revue, Jack Cranston, playing lead in the production, "On the Dole," scores a conspicuous hit in "If They're Irish, Bring 'em All In." In the same revue a big success is registered by Gladys Davis, leading lady, in "I'm Just Wild About Harry."

FROM JO'BURG.

Molly Stoll and Douglas Steward write us about the success of Feldman numbers in South Africa and give the following particulars of successful singers and songs: "Dancing Fool," Molly Stoll and Douglas Steward; "Leave Me With a Smile," Anita Hayes; "The Bloke That Wrote 'The Sheik,'" Molly Stoll. Feldman numbers, our good friends further inform us, are a successful feature of dances in S.A.

A "RECORD" ARTIST.

We refer to Jack Charman, whose gramophone-recording activities are always a successful feature. Mr. Charman's latest work for the discs are "Horsey, Keep Your Tail Up," "Turned Up," and "Whoops, it's Making Me Dizzy."

FOR THE CARNIVAL.

Feldmanism has supplied a "best song" for Blackpool's famous Carnival, which is due in June. The Carnival song is entitled "Hello! Hello! Hello! It's Blackpool Carnival Again," and is obviously the right song for the right situation.

AT THE TABLES.

A. L. Mocatta and Bennett Scott, who are at present recuperating in Southern France, have been trying their luck at Monte Carlo. They didn't break the bank, but we are informed that they finished well on the right side. Which is what Feldmanists always do.

IT'S EASY TO RISE IF YOU FELDMANISE.

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